VOGUE
PURDUE UNIVERSITY
JUL 20 1928
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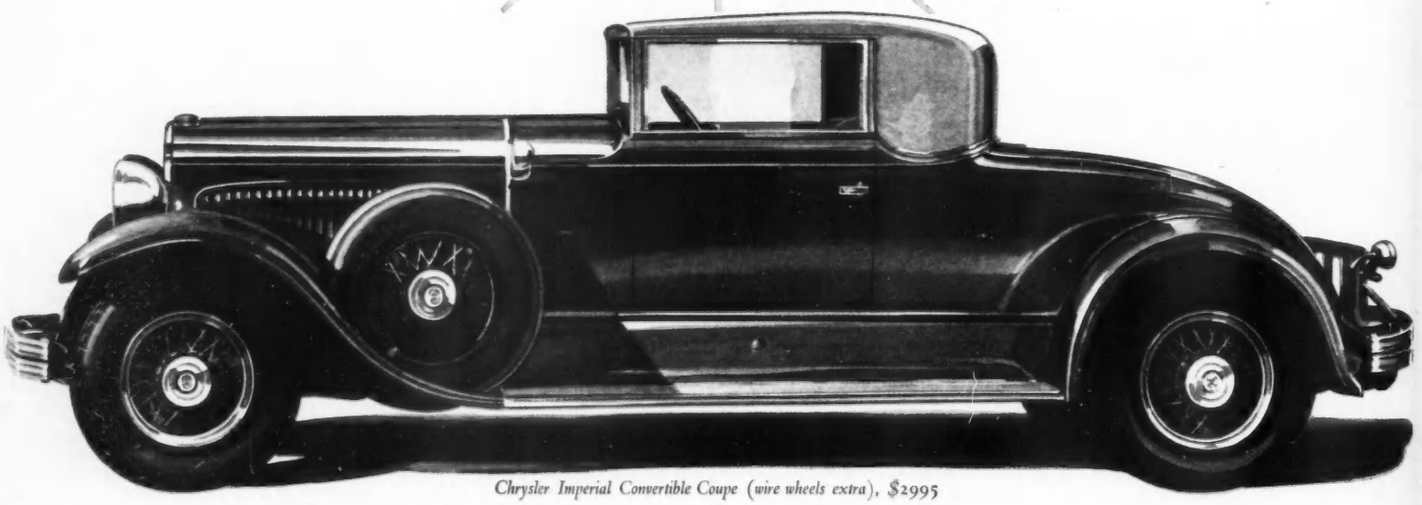
CHRYSLER MOTORS PRODUCT

IMPERIAL
CHRYSLER



Chrysler Imperial Convertible Coupe (wire wheels extra), $2995

IMPERIAL

THE new Chrysler Imperial is a car intended essentially for the connoisseurs among motorists—that exclusive circle whose discrimination is satisfied with nothing short of the best in Chrysler power, smoothness, fineness and beauty. ¶ The distinguished characteristics of the Chrysler Imperial reveal the latest and utmost ingenuity of Chrysler styling, engineering and craftsmanship. ¶ Every motorist who appreciates a car of true custom quality will find in the new Imperial a type of beauty and behavior unlike and beyond anything heretofore known in the field of the very finest.

Roadster $2675; Sedan (5-passenger), $2975; Town Sedan, $2975; Standard Coupe, $2995; Convertible Coupe, $2995; Phaeton (7-passenger), $3095; Sedan (7-passenger), $3095; Sedan-Limousine, $3475; Custom-built Phaeton (4-passenger), $3855. All prices f. o. b. factory

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PARIS NEW YORK LONDON

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CARON CORP.. 389 FIFTH AVE.. NEW YORK

VOGUE
June 8, 1929

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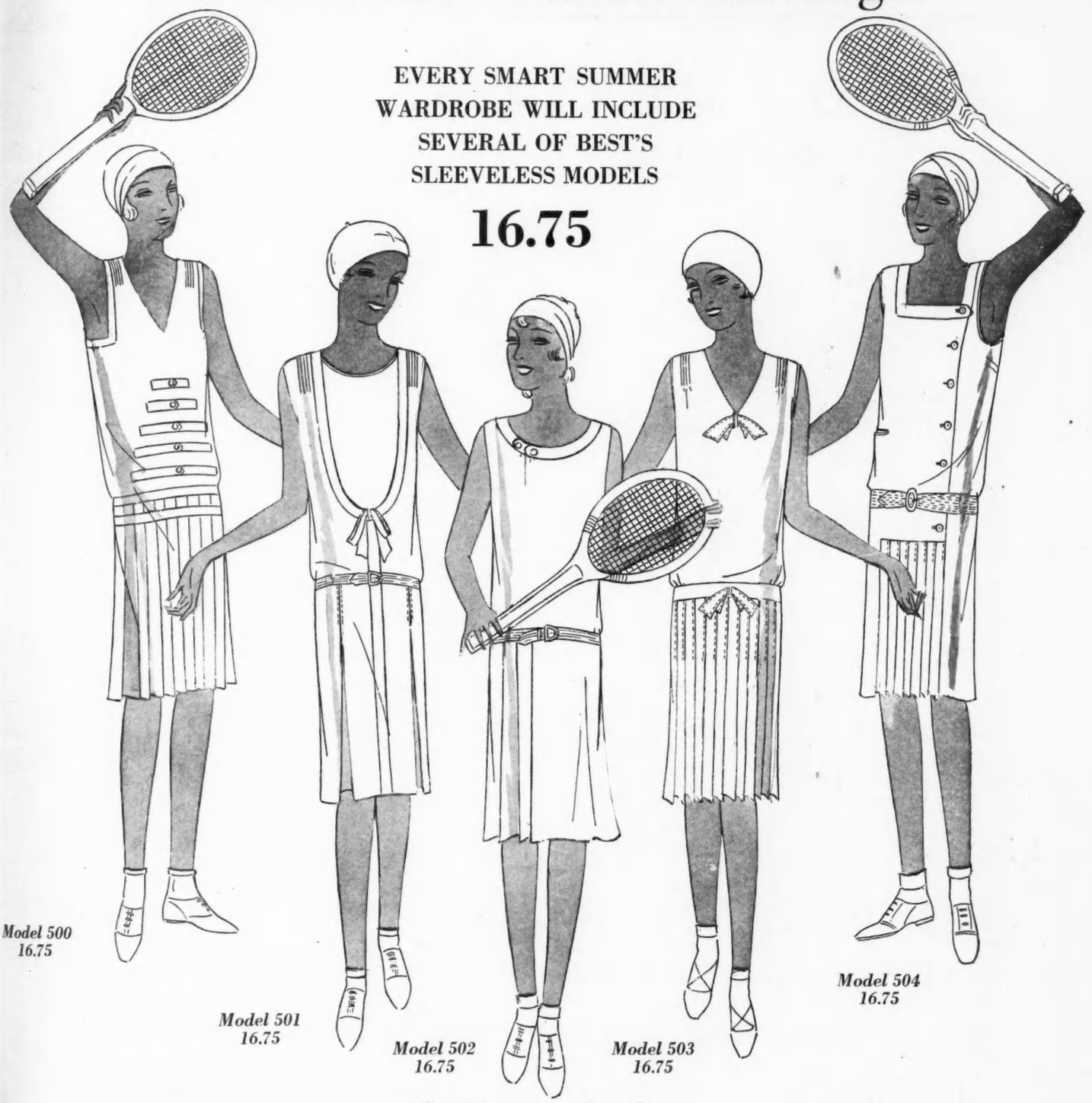
Vol. 73, No. 11
Whole No. 1362

The Sleeveless Frock's The Rage!

EVERY SMART SUMMER
WARDROBE WILL INCLUDE
SEVERAL OF BEST'S
SLEEVELESS MODELS

16.75



Model 500
16.75

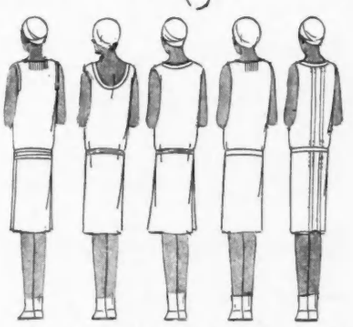
Model 501
16.75

Model 502
16.75

Model 503
16.75

Model 504
16.75

White, Yellow or Flesh Pink Crepe de chine



Reading from left to right these are the back views of the models shown above

Misses' sizes 14x to 20 Price 16.75

MAIL ORDERS FILLED

Best & Co.

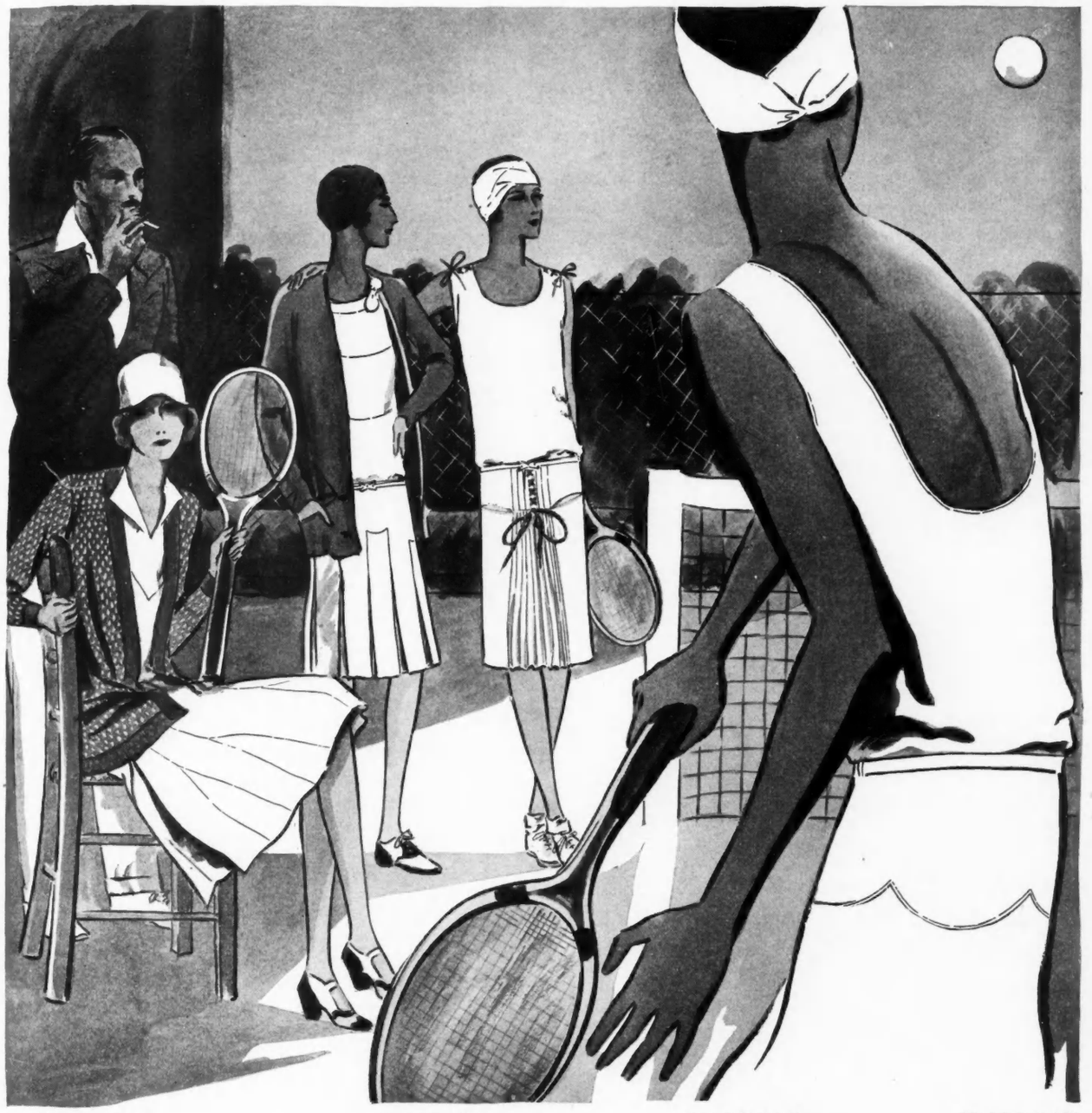
Fifth Avenue at 35th St.—N. Y.
Paris *Palm Beach* *London*

A Charge Account simplifies long distance shopping

MONSIEUR LENTHÉRIC — amid the gay, glittering pageant of the Second Empire, a man, distinguished—his name spoken reverently in the silken-draped boudoirs of all Europe—*Lenthéric,* Chevalier de la Legion d'Honneur, with whose creations royal ladies conquered hearts and kingdoms. Today, the house of *Lenthéric* is new in inspiration—old in wisdom—poignantly expressing the more delicate nuances of the modern personality, yet the secret of this success is old. Again *Lenthéric* casts the ancient spell, creating perfumes,—seductive, alluring—powders and lip rouges which charm the most fastidious. . . . . .

At 245 Rue Saint-Honoré, Paris, France
and the Lenthéric Salon at
Fifth Avenue and 58th Street, New York
Also at all Houses of Fashion

SUPREME ON THE COURT



Model A $19.50
Lace Jersey Jacket $16.50

Model B $19.50
Jersey Cardigan $16.50

Model C $19.50
Low back model

Model D $19.50
Low back model

Tennis Frocks of Melo Polo $19.50

White . . Eggshell . . Capucine . . Maize . . Vionnet Pink . . Suntan . . Lake Blue

SPORT SHOP, THIRD FLOOR — MAIL ORDERS FILLED

Lord & Taylor

FIFTH AVENUE NEW YORK

Hot sands ~ hot pavements ~ yet feet keep cool in

FASHION WELTS

with their cork-lined "between sole"
to insulate them ~ ~ ~ ~

Warmer in winter, cooler in summer, shoes made by the Goodyear Welt process are insulated by means of their cork-lined "between sole." When you are being fitted to tailored shoes of calf or more formal lightweight shoes of kid or suede—ask:

"Are these genuine Fashion Welts?"

UNITED FAST COLOR EYELET COMPANY
BOSTON, MASSACHUSETTS

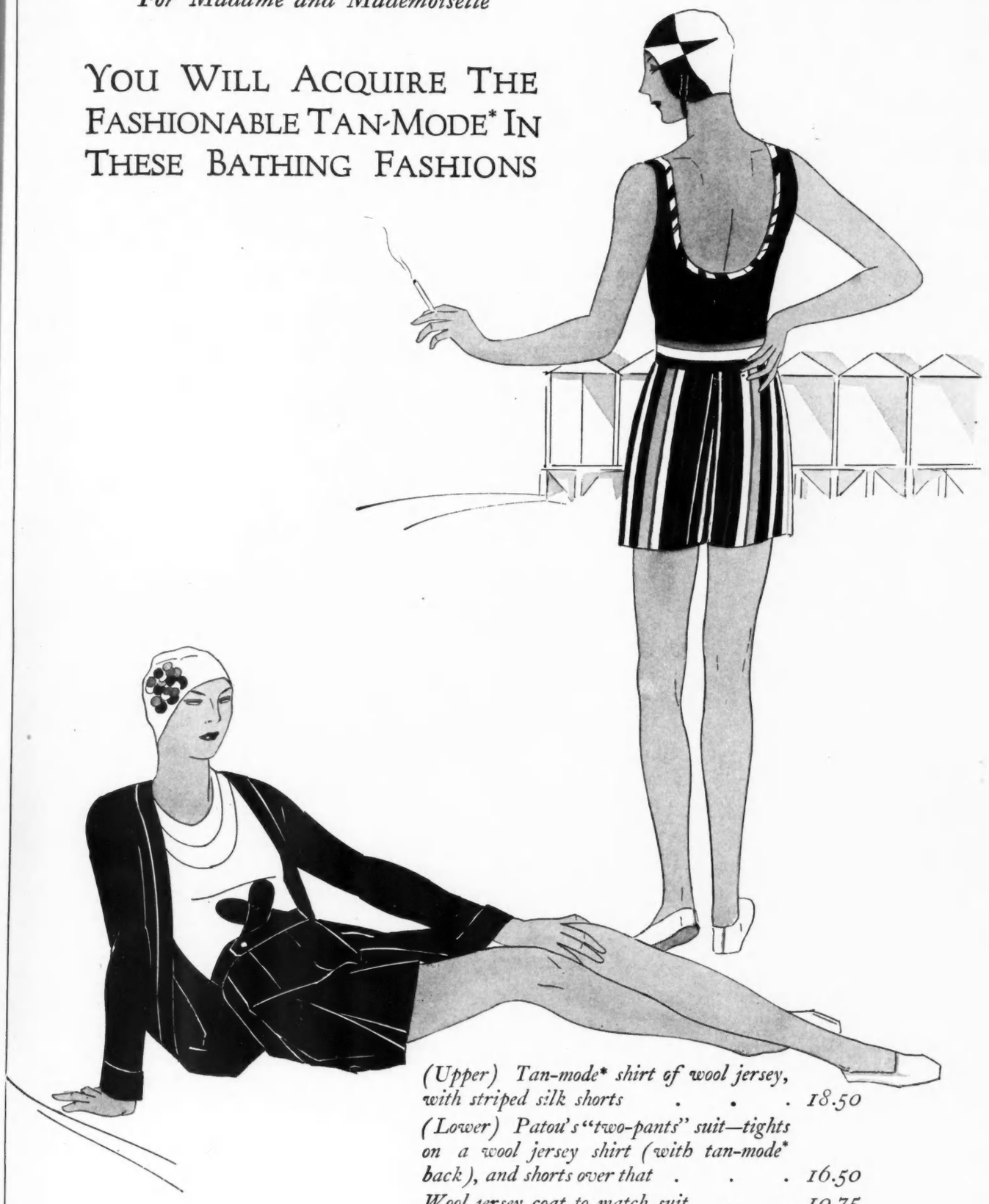
→[*The Bathing Beach at* SOUTHAMPTON, L.I.]←

Tailored footwear calls
for tailored details
such as

DIAMOND BRAND *Visible* FAST COLOR EYELETS

For Madame and Mademoiselle

YOU WILL ACQUIRE THE FASHIONABLE TAN-MODE* IN THESE BATHING FASHIONS



(Upper) Tan-mode shirt of wool jersey, with striped silk shorts . . . 18.50*

(Lower) Patou's "two-pants" suit—tights on a wool jersey shirt (with tan-mode back), and shorts over that . . . 16.50*

Wool jersey coat to match suit . . . 10.75

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Franklin Simon & Co.

A Store of Individual Shops
FIFTH AVENUE, 37th and 38th STREETS
NEW YORK

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*Reg. applied for in U. S. Pat. Off.

Déjà

presents for June, last minute sketches of frocks inspired by leading French couturiers. For sale at shops listed - at 39.50

Two piece crepe suit - sleeveless dress.

Sleeveless chiffon dress with matching jacket

"dress maker" type georgette suit with sleeveless blouse

a dinner gown and an afternoon frock of the same design printed chiffon

evening gown of chiffon

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REG. U.S. PAT. OFF.

4 shoe shades for "the young, smart type"

THE young, smart American type—the type that even Paris watches and copies—has declared for the shoe of VICI kid . . . cool, delicate in texture—firm and trim—always to be found with precisely the right nuance of every colour the mode dictates . . . it gives to the slender, active American foot the final cachet of chic. *For the summer shoe wardrobe,* VICI considers 4 shades indispensable . . . VICI Panama—a neutral beige, pale as a whisper, especially smart with chiffons and the flowered prints . . . VICI Como—a medium beige tending toward the mauve brown, equally good with important greens or the new Paris reds . . . VICI Lido—ideal for spectator sports, essential for the day in town . . . VICI Marine—the latest blue—lighter than Navy and newer than Slate . . . the correct complement for the blue ensemble.

MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

ROBERT H. FOERDERER, INC., Philadelphia. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston

Somersets* by Forest Mills

the first really new thing under the summer sun and summer sports frock!

Sheer balbriggan underthings . . . light, cool, moisture-absorbing, colorful.

Loose, easy shorts . . . shirts with the fashionable sun-back . . . or the rounded neck-line. Typically English in workmanship . . . but frankly American in spirited design and colors . . . sea blue . . . apricot . . . sun yellow . . . shell pink . . . white. Tubbed in a minute . . . and long-wearing.

REGISTRATION APPLIED FOR

SOMERSETS* have been introduced to New York by Best & Co. and are found in the better shops of other cities.

Forest Mills quality of fabric . . . correct proportions . . . allowance for shrinkage.

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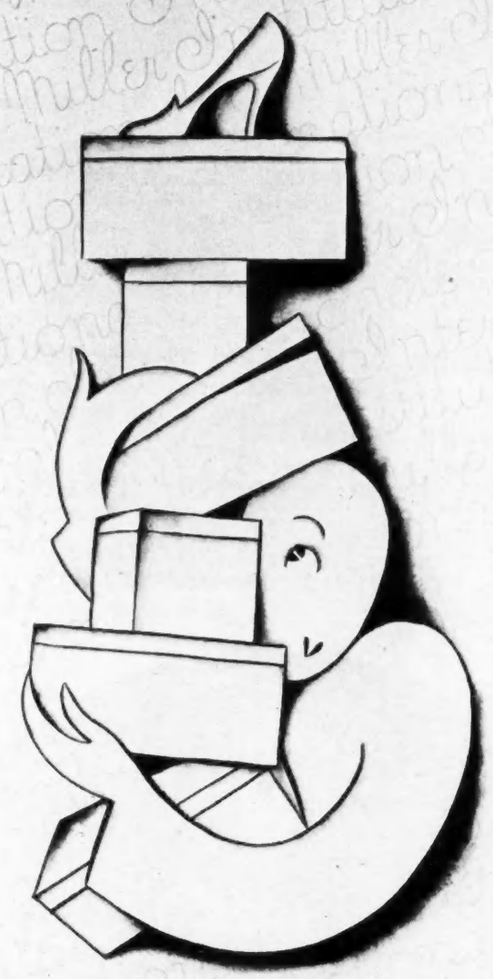
Institution I. MILLER Internationale



Quite HOPELESS

to bring them all to you . . . .

Quite too many new Summer footwear fashions to compress their descriptions into a single advertisement! The colors alone would take a page. The new fabrics would take another. It's too bad, but we're afraid you'll have to supplement the limitations of our space and pen with a visit to an I. Miller shoeshop. If you do, we are sure the following, alone, will make the jaunt worth while.

I. MILLER De Luxe Shoes

Shantilla
Crepe de Fleur
Flower-toned kidskin

Pettipolka
Marron kidskin
Eggshell kidskin

Broiderie
Chinese Red
Summer Reptiles

I. MILLER Beautiful Shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES

Three Lovely and Distinguished

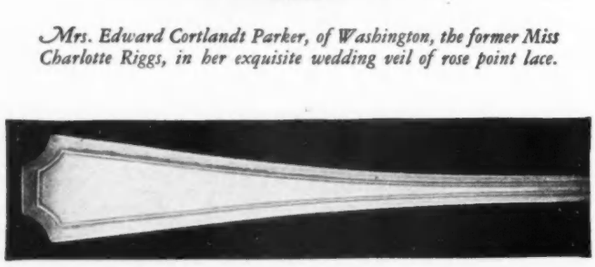
Mrs. EDWARD CORTLANDT PARKER *of Washington*

Mrs. CORNELIUS *de* RONDE DOSKER *of Louisville*

Mrs. WILLIAM H. KINGSLEY JR. *of Philadelphia*

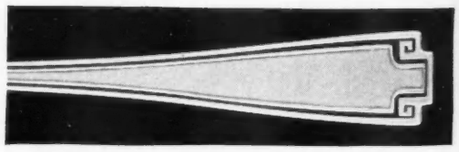
Chose these superbly beautiful designs in silver

Mrs. Edward Cortlandt Parker, of Washington, the former Miss Charlotte Riggs, in her exquisite wedding veil of rose point lace.



"I selected the Fairfax pattern," Mrs. Parker tells us, "because I admire its exquisite simplicity. What a magic touch this Gorham artist had to create such perfect things as are these Fairfax pieces!"

Mrs. Cornelius de Ronde Dosker, the former Miss Elizabeth Sanders, one of Louisville's loveliest brides.



Mrs. Dosker says, "The grace and rich finish of the Etruscan pattern are irresistible. I think it extremely smart, too! It takes a truly great artist to achieve such a combination."

IN WASHINGTON, Mrs. Edward Cortlandt Parker, a bride lovely as a storied princess and by birth a member of one of Baltimore's oldest families . . .

IN LOUISVILLE, demure, dark-eyed Mrs. Cornelius de Ronde Dosker, who has all the beauty and enchantment that the world would wish for a bride of her aristocratic Southern heritage . . .

IN PHILADELPHIA, charming and beautiful Mrs. William H. Kingsley Jr., whose brilliant marriage united two of that city's most distinguished families, the Montgomerys and the Kingsleys . . .

BRIDES *of a brilliant* SEASON

Mrs. William H. Kingsley Jr., whose recent marriage was one of Philadelphia's smartest occasions.

Each of these charming but distinctly different women selected for her own the pattern that most appealed to her individual taste, the pattern which perfectly expressed her particular personality. Mrs. Kingsley chose the suave, graceful Dolly Madison; Mrs. Parker the dignified but delicate Fairfax; Mrs. Dosker the Etruscan, mystic with age and tradition.

The Gorham designers are a group of rarely gifted artists-in-silver whose delicately precise hands bring into being all the subtle beauty of this most elegant of metals,—all its sweeping grace, its fluid loveliness!

That is why those of discriminating taste prefer Gorham Sterling to all others, recognizing upon each perfect piece the indefinable touch of genius.

So Small an Investment

The surprising thing to learn is how small an investment purchases this most beautifully designed of all silver.

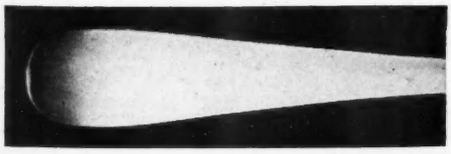
Gorham Sterling can be purchased on convenient terms through the Sterling Silversmiths Guild Purchase Plan. Reliable jewelers will gladly explain. Many sets of flatware, with hollow ware to match, may be had at amazingly low cost.

Six teaspoons in the smart Etruscan pattern of Mrs. Dosker's choice are but $9.50. Six dessert knives, $21; six dessert forks, $20.

Six lovely Dolly Madison teaspoons cost only $9. Six dessert knives, $21.50; six dessert forks, $21.

In the Fairfax pattern, teaspoons for six cost only $12; six dessert knives, $20; six dessert forks, $21.50.

Your jeweler will be proud to show you the Dolly Madison, the Fairfax and Etruscan patterns as well as many other designs by the unparalleled Gorham artists. The Gorham Company, Providence, R. I. and New York City.

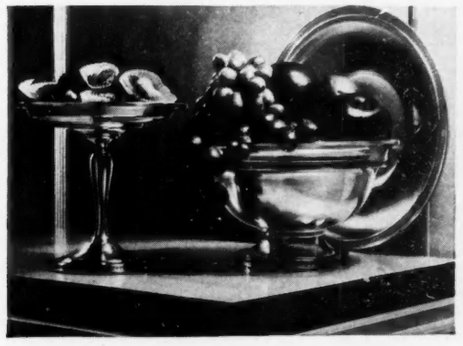


" I decided on this new Dolly Madison pattern of Gorham Sterling because I love the graceful sweep of its delicate lines," says Mrs. Kingsley.

North, South, East, and West, America's most prominent brides—her most entrancing, patrician brides—are choosing Gorham Sterling!

These brides, having in common that exquisite taste of women of inherited position and culture, all find in Gorham Sterling the most distinguished of all silver.

Hollow ware in the new Dolly Madison pattern! A lovely water pitcher, $125. An entrée dish, $95. A small bowl, $45.



These beautiful Etruscan pieces suggest many uses. A bowl for fruit or flowers, with a handsome pierced flower holder, $65. A plateau, $45. A compote, $35.

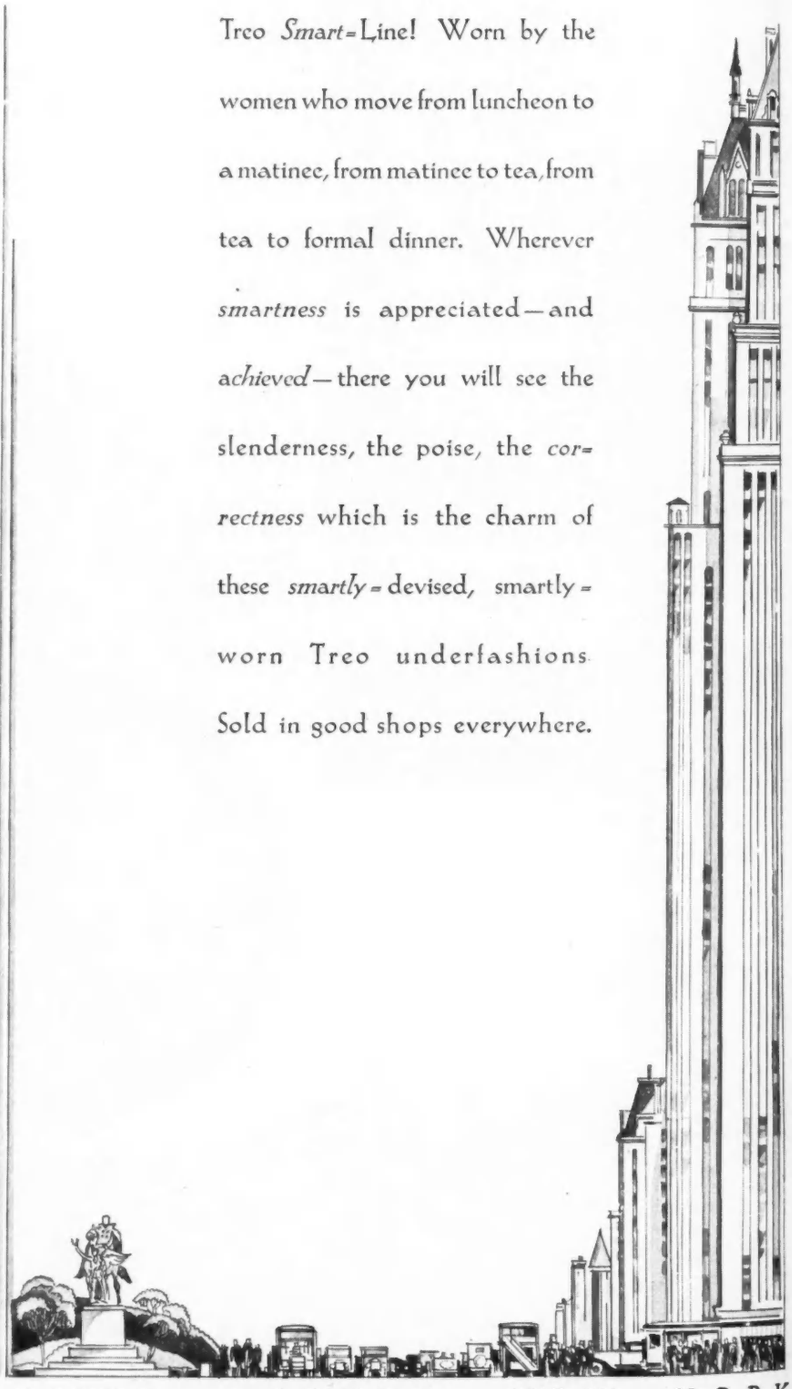
This handsome sterling coffee set in the Fairfax pattern, with tray, costs but $250. Fairfax candlesticks, $60 a pair.

GORHAM

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

TREO *Smart-*LINE

SMART—with the smartness which is Fifth Avenue—is the lovely new Treo *Smart-*Line! Worn by the women who move from luncheon to a matinee, from matinee to tea, from tea to formal dinner. Wherever *smartness* is appreciated—and a*chieved*—there you will see the slenderness, the poise, the *cor-rectness* which is the charm of these *smartly-*devised, smartly-worn Treo underfashions. Sold in good shops everywhere.



TREO COMPANY, 267 FIFTH AVENUE NEW YORK

Fresh frocks of cotton or linen cool and correct for lazy summer days

THE most tiresome day of summer loses all its terrors if you can slip into fresh, cool clothes. Sleeveless dresses of the new smart cottons or linens . . . with their little companionate jackets to wear to town or driving in the country. Nothing could be more fashionable! . . . nothing more comfortable!

This summer among the new Everfast Fabrics, there are correct cottons for every hour of the day. Plain and Printed Piques, Linens and Handkerchief Linens in identical prints, Gabardines and Eponges, Gingham Checks, Voiles, Dimities, Handkerchief Cloth, and all the plain-colored fabrics, so favored this year.

The patterns are brilliant as the colors . . . the textures sturdy as they are beautiful. A great variety of Everfast color combinations have been designed especially to harmonize with the new sun-tan vogue.

Everfast Fabrics do not lose their loveliness in the wash-tub. They emerge from countless launderings bright and fresh as new. Nor can hours in the sun harm them. Everfast colors are guaranteed fast to everything. If for any reason they should fade, you get your money back and all making-up costs as well.

The leading stores sell Everfast Fabrics. Look for the name Everfast on the selvage. Ready-made frocks of Everfast for women and children are also available. We are glad to furnish names of Everfast dealers. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Avenue, New York.

Model Illustrated from Best & Co.

This correct and comfortable daytime ensemble combines Everfast Printed Eponge with Everfast Pique in a plain color. The sleeveless pique dress is one-piece, belted at the waist, with the skirt pleated in front. The ⅞-length coat of eponge has smart, straight lines and a small stand-up collar. At the left below, a closer view of the attractive eponge print.

THE GENUINE
Everfast
REG. U.S. PAT. OFF.
Fabrics

An Eighteenth Century Classic

A Queen Anne living room reproduced from pieces designed during the Golden Age of English Furniture.

This group is authentic and harmonious even to rugs, lamps and tables.

Ask to see the Golden Age Living Room.

The whole or any part of it may be purchased at the following stores:

Stewart & Co.
BALTIMORE, MD.

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Jordan Marsh Company
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The Wm. Hengerer Co.
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The John Shillito Co.
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The F. G. & A. Howald Co.
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Bowman & Company
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IN CANADA

The T. Eaton Co., Limited
MONTREAL

The T. Eaton Co., Limited
TORONTO

DISCRIMINATING PEOPLE DEMAND PERFORMANCE—AND AMONG MOTOR CARS—*PERFORMANCE* MEANS *BUICK*

WHEN BETTER
AUTOMOBILES
ARE BUILT,
BUICK
WILL BUILD THEM

Of even the most colorless car can it be said, "It gets you there and back." But colorless cars find little favor among discriminating people. They want that extra margin of performance which gets you there zestfully and thrillingly . . . and brings you back with masterly ease. They find it in Buick to an unparalleled degree—which is why the words *Buick* and *performance* have become synonymous—why more people buy Buicks than any other fine car, by a margin of two to one.

Buick Motor Company, Flint, Michigan · Division of General Motors Corporation

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The Weaver-Jackson Company

Hollywood's famous beauty experts advise daily use of Palmolive Soap

"Society here is very cosmopolitan. So is our clientele. We must know all the beauty treatments in vogue on the continent. Among these, the most famous is the Palmolive Soap treatment...used by famous beauties throughout Europe."

Weaver-Jackson Co.
By Willard Isaacs V.P.

HOLLYWOOD—LOS ANGELES
—PASADENA

Interior of one of the ten famous Weaver-Jackson Shops in Hollywood—patronized by more than half of the celebrities of the moving picture world. The Weaver-Jackson Company Shops are known throughout Los Angeles, Pasadena and Hollywood.

HOLLYWOOD, mecca of beauty, listens to its beauty specialists with the same respect accorded its physicians.

For in Hollywood beauty means success, and a lovely skin means more than anywhere in the world. And what those experts say is vital beauty news!

Listen, then, to what the Weaver-Jackson Company experts say...who number among their patrons half of the famous stars of Cinema Land.

Where Hollywood is beautified

"Among our patrons are the smartest, the most fastidious, the most prominent women in Hollywood, Los Angeles and Pasadena. We take pride in serving fully half of the women in the motion picture industry.

"We operate a system of ten distinguished shops which form the largest one city beauty service unit in the world, and prominent among our shops is the well-known unit in the Ambassador Hotel.

"Society here is very cosmopolitan. So is our clientele. So we must know all the beauty treatments in vogue on the continent.

"Among these the most famous is the Palmolive Soap treatment. You take this soap which is made from the oils of the Palm tree and the Olive tree. You massage it gently into the face—so (with some warm water, of course), until you see the skin is clean. Then wash it off, still with gentle warm water following with cold. There you have a beauty treatment used by famous beauties throughout Europe."

Operators working in the Paris salon of L'Institut de Beauté, presided over by the distinguished Madame Valentin le Brun. Madame le Brun advises all her smart patrons to use one soap—and one only—Palmolive.

Dozens of experts in Hollywood recommend this famous treatment involving Palmolive Soap! And hundreds—hundreds—of specialists all over the country give their patrons this same advice.

In Paris, home of beauty, all the experts tell you the same thing. Lina Cavalieri, for instance, the former opera star, who now tells the smartest women in Paris how to keep their priceless beauty; Madame Valentin le Brun, the acknowledged dean of all Parisienne beauty specialists; Massé, Vincent, Delord et Bion, Payot—all the beauty specialists of note in the beauty loving capital of France recommend Palmolive Soap to their distinguished patrons; and in Vienna, Berlin, Budapest, Rome, Madrid, London—in all the great capitals of Europe you hear this same advice, "safeguard beauty with Palmolive Soap."

4647

Retail Price 10c

Paris fashions her loveliest underthings

in exquisite Rayon fabrics

Lady Edgerton, head of the Paris couture establishment of Paul Caret, designs this charming set of French vest and pantie in a lovely new knitted rayon.

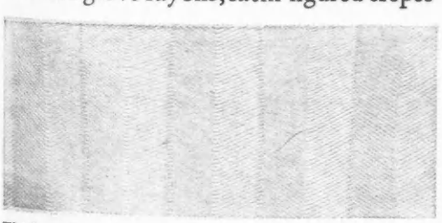
Underthings from Paris! How lovely they are sure to be—how skilfully fashioned, how feminine, how *modern*.

For nowadays Paris chooses for these dainty garments the new rayon fabrics, fashioned by modern skill into a new beauty and a new durability—smooth textured glove rayons, satin-figured crepes and plain crepes, filmy georgettes and printed voiles—soft, lustrous materials knitted or woven in delightful variety, exquisitely devised to meet modern needs.

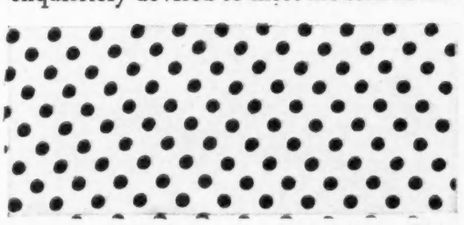
You will find these modern rayon fabrics in the newest and most feminine of underthings—and in the most sensible, too. For rayon as it is now used lends new life, new strength, new washability to fabrics of every type. You will find that its colors do not fade (nor its whites yellow) through repeated tubbings.

In pyjamas—in negligees—in the new athletic shorts—in panties and brassieres—in bloomers and the one-piece garments that are so wearable—rayon fabrics offer to modern femininity the combination of beauty and good service one should be wise enough to demand.

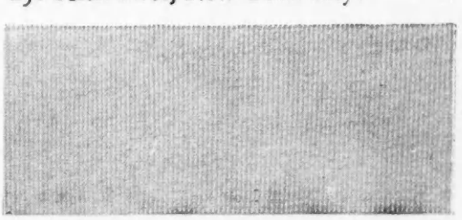
The Rayon Institute of America, Inc., 250 Fifth Ave., New York City.



This herringbone glove rayon strikes a welcome new note in fabrics appropriate for the tailored underthings which are now so smart. From L. Bamberger & Co., Newark, N. J.



The vogue for polka dots expresses itself in the sports mode, in underthings fashioned in this rayon flat crepe. From L. Bamberger & Co., Newark, N. J.



A knitted rayon fabric (used for the French underwear above) is soft and supple of texture and yet extremely durable. From L. Bamberger & Co., Newark, N. J.

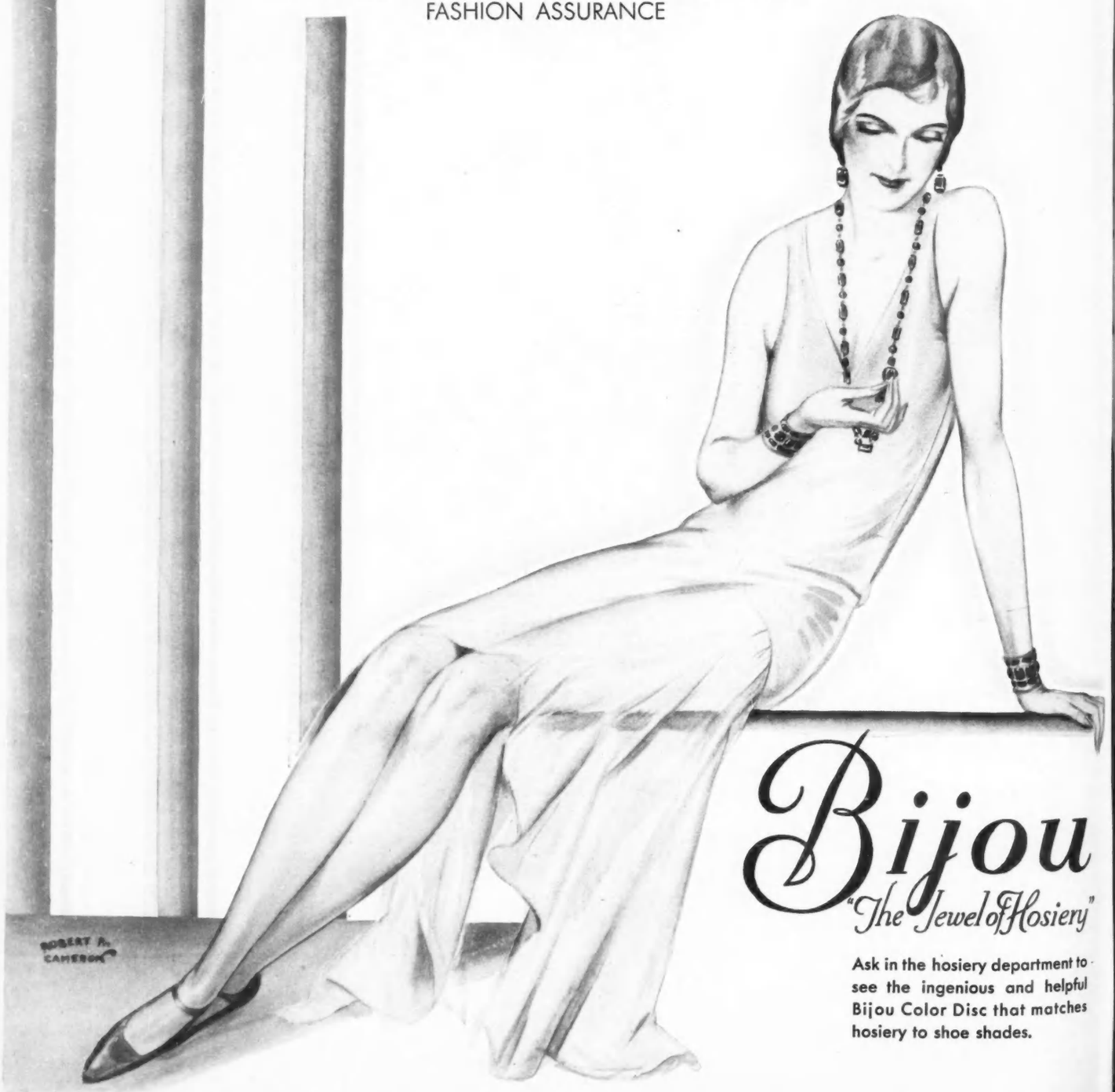
RAYON

BEAUTY WITH MORE THAN A BIT OF STRENGTH

Sheer silken beauty in all its glowing glory . . . Beauty so fragile its seeming evanescence makes you long to leave it undisturbed . . . But after all stockings must be worn . . . . . As filmy and gossamery as Bijou "The Jewel of Hosiery" is, there's more than a bit of strength in its lustrous silk that makes its days of wear unnumbered.

Bijou "The Jewel of Hosiery"—All Silk . . . generous in length . . . trig narrow heel . . . silken sandal sole . . . picot top . . . and a decoratively stitched hem that you'll like.

COLORS BY GRISON OF PARIS GIVE YOU FASHION ASSURANCE



Bijou

"The Jewel of Hosiery"

Ask in the hosiery department to see the ingenious and helpful Bijou Color Disc that matches hosiery to shoe shades.

BLUE LINE HOSIERY MILLS, Inc. - New York Office and Salesroom, 267 Fifth Avenue - Mills: Denver, Pennsylvania

THE "LITTLE WRAP" SPONSORS A NEW FABRIC

Printed or plain . . . the "little wrap" finds a feminine, charming place in every smart wardrobe. Here it is developed in Svelda chiffon crepe, a new fabric that you should investigate at once. Because Svelda fabrics are made of Bemberg, they wash like a breeze; they are easy to sew, and are totally perspiration-proof. And the prices are extremely modest, even for the prints . . . the exquisite sort that you expect to find only in exclusive French models. Ask to see these Svelda fabrics in charming frocks and underthings, or choose your own patterns by the yard at any of your leading shops.

SOMETHING NEW TO SEE . . . **SVELDA** *CHIFFON CREPE*

© 1929, Galey & Lord, Inc., 57 Worth St., New York

Style No. 200

This washable crepe frock, with its woven stripes, is smartly tailored and finished with a pearl buckle and cat's eye pearl buttons to match.

Style No. 207

Two toned lacings are an attractive detail of this woven check crepe frock with stitched white collar. The fabric is washable, of course . . .

THE ACTIVE SPORTS FROCK IN JUNE DAY CREPE

A FASHION ASSET AT MODEST COST

When the mode demands simplicity—there is no need of paying a high price—as these TRU-FIT dresses prove.

These smart, sleeveless summer frocks bear a label that stands for perfect measurement and quality workmanship in dependable, washable fabrics.

Retailers who stand back of their popular priced merchandise with the same integrity with which they sponsor their most costly items, feature these TRU-FIT fashions because they are unequalled in good style, correct sizing and real value. Sizes from 14 to 44.

Every dress with a 5-in. hem.

If you cannot obtain a TRU-FIT dress from your local shop, write direct to us and we will see that you are supplied.

$10 *retail*

JUNE DAY
CREPE
TRU-FIT
REG. U.S. PAT. OFF.

Look for this label in the dress. It stands for quality at modest cost.

I. MITTELMAN & CO.
132 West 36th St., New York

Style No. 203

A double line check woven in the washable crepe. A monogramed pocket ornament and neatly bound buttonholes make this an exceptionally smart frock . . . . .

Style No. 204

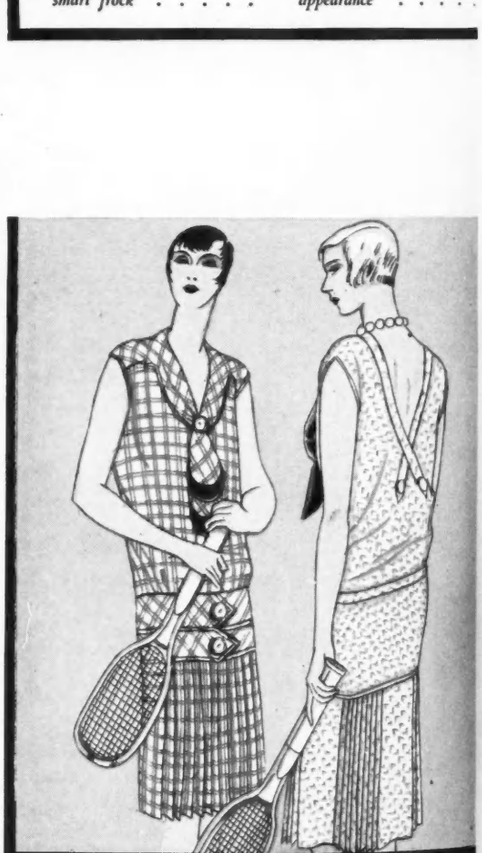
Surplice lines suit this attractively styled frock to every figure. Neat binding and pearl buttons give a smartly tailored appearance . . . . .

Style No. 205

A generously tied bow and box pleats all around the skirt add to the chic of this woven stripe frock of washable crepe . . . . . .

Style No. 210

A dainty jacquard motif gives a "dressy" appeal to this one-piece frock of washable crepe with its becoming scalloped white collar . .



Style No. 206

A definite style interest is created by the double tab necktie and the smartly buttoned hipline. Fashioned in a woven double check in washable crepe . . . . . .

Style No. 208

The popular vogue of Suntan necklines is expressed in this washable crepe frock with delicate jacquard motif. Note the clever use of the strap at neck . . . . . .

For the revealing summer mode

Bon Ton

has created special figure molding garments

Décolletan Dualiste 823 E. For evening wear—to reveal every inch of your sun-tan back. Of satin . . . slim gores of silk knit elastic . . . uplift lace brassiere. Eggshell and pink. Price $10.00

Décolletan Dualiste 804 E. Smart for your low-back tennis dresses . . . for acquiring a deeper sun-tan on the beach ...sports. Of broche and elastic with uplift swami top . . . in the new flattering silver-beige. Price $7.50

Step-in Girdle 418 B. Cool, light-weight . . . of silk crepe and elastic. Designed for afternoon wear . . . in eggshell. Price $5.00

Bandeau 628. Uplift . . . of lace and ribbon. Price $2.00

Side Hook girdle 542 E. A splendid garment for morning . . . of broche and elastic. In pink. Price $5.00

Brassiere 701 E. An uplift garter brassiere of pink net and lace . . . extends down to the waistline. Price $3.50

—for sheer décolleté evening gowns

—for U-back tennis dresses, beach pajamas

—for clinging afternoon frocks

—for negligee and morning dresses

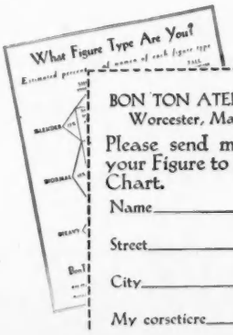
Revealing and form fitting are the hips and bust line of the summer mode. To quote Vogue: "Dresses all emphasize the body, by outlining the high curve of the hips, by molding the lower thighs, or by silhouetting the upper thighs."

To emphasize the feminine curves of the body and yet restrain any unloveliness requires expert figure molding. The high curve of the bust and the snug line of the hips must both be stressed. This is a difficult figure molding achievement—but Bon Ton has accomplished it in new garments designed in accordance with the new Bon Ton Figure Type Chart.

There is beauty in every figure as Bon Ton reveals it

In the fitting rooms of smart shops you will find the new Bon Ton Figure Type Chart, based on a scientific survey of women's figures. This chart will help you and your corsetiere to fit you correctly with the Bon Ton Molding Garment especially designed for your figure type.

Send coupon for our booklet that describes the latest Bon Ton creations and the new Figure Type System.



BON TON ATELIER, V-5
Worcester, Mass.

Please send me your booklet, "Molding your Figure to Fashion," with Figure Type Chart.

Name_____

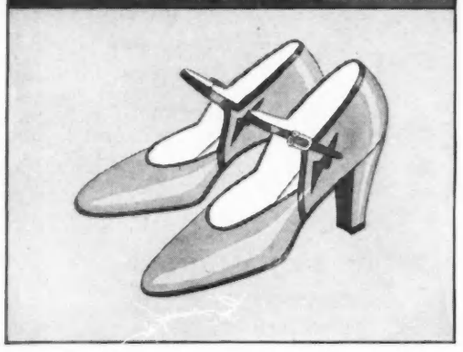
Street_____

City_____ State_____

My corseticre_____

SMART ACCESSORIES MAKE THE CHIC ENSEMBLE

THE IRENE. . . . *Striking color combinations are being worn for sport. Hats, coats, stockings, shoes—all to be found in many gay shades—offer unlimited possibilities for harmonious effects. The newest felt hats are most graceful with unbalanced brims and extended ear laps. Smart women are finding the Irene model much to their liking. It may be had in mode beige kid with marron kid trim and inlay, or in patent kid with black satin kid trim and inlay.*



THE EVE. . . . *A fur piece adds a graceful and comfortable touch to the ensemble for sporting events. Felt hats take on new refinements. Skirts remain short. Very smart effects are produced by shoes of contrasting leathers. Among the most fashionable, the Eve has attained great popularity—in beige kid with mode beige overlay and Calcutta lizard inlay, or in black satin kid with black pearl kid overlay and natural Java lizard inlay.*

HATS, gloves, shoes—how important they are in creating an appearance of smartness. In the illustrations to the right notice especially how the shoes harmonize with the tone of each costume.

Fastidious folk everywhere are finding Arnold Glove-Grip Shoes an aid to a distinguished appearance. The latest styles, for all occasions, are gracefully original, youthful in character, and flatteringly sleek and snug looking.

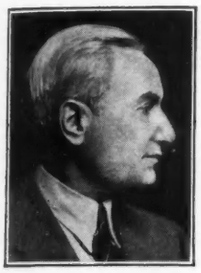
The perfect fit of every pair, due to the exclusive Glove-Grip feature, gives a smoothness of style that is most unusual. Under and around the instep the delicate muscles are held restfully in their natural position. Lasting comfort is assured—an integral part of these shoes.

Your Arnold dealer can provide you with complete shoe satisfaction. Write us for his address. M. N. Arnold Shoe Company, Dept. B-68, North Abington. Mass.

ARNOLD GLOVE-GRIP SHOES

ARNOLD GLOVE GRIP SHOES

Phoenix GLORIFIES Beautiful Legs



by knitting stockings to the measurements of this glorious Ziegfeld Girl

EVERY woman—whether small or tall—will find greater satisfaction in the exquisite new hosiery of Phoenix. Patterned after the proportions of Barbara Newberry, whom Florenz Ziegfeld declares the possessor of America's most beautiful legs—and knitted by a newly invented process—Phoenix stockings distinguish themselves from all others by their exceptional beauty and fit . . . Nearly 300 girls in five of his Broadway productions—each a beauty chosen from thousands—submitted their measurements in Mr. Ziegfeld's recent search for a perfect pattern for Phoenix. After viewing the entrants and averaging their proportions, this famous judge of feminine loveliness pronounced Miss Newberry's legs not only ideal but also most typical of the majority of attractive women . . . Following the symmetrical lines of these faultless legs, Phoenix full-fashioned hosiery is now woven by the *Accurator* process. Patented and used only by Phoenix, this new device, which gauges every thread with the greatest precision, creates stockings of lovely quality, more subtle coloring and better shape. Whether you choose them in sunburn, suntan, flesh, gray or all-occasion shades, you will be charmed with the becomingness of these stockings. Fashion-correct and flattering, they increase the smartness of wearer and costume alike. Summer colors are now in the shops. $1.50, $1.95, $2.95.

Florenz Ziegfeld's booklet, "How I Selected America's Most Beautiful Legs" will be sent you for the asking. Address, F. Ziegfeld, Ziegfeld Theatre, Fifty-fourth Street and Sixth Avenue, New York City.

THE PHOENIX GIRL—BARBARA NEWBERRY

PHOENIX SILK Hosiery

ACCURATOR PROCESS
PATENTED MARCH 12, 1929

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A reference directory of uniform advertisements classified for the convenience of the reader

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HAND FORGED COLONIAL HARDWARE. Latches, hinges and other fitments made in wrought iron for the Early American Home. For brochure, address Myron S. Teller, Kingston, New York

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AN UNUSUAL SHOP for the repairing, framing and remodeling of high grade bags of every description. Catalog on request. A. L. Workman, 1 West 34th Street, Branch 724 Madison Ave., New York City

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Face Lifting done without surgery by the magic face lifter. Remove crow's-feet, lines, double chin & restore youthful contour. Easily adjusted. Done in privacy of home. Sadie Macdonald, 695-5th Ave., N. Y.

Eyebrows & Lashes Beautified Permanently. Darkened & perfected with Coloura. Lasts for weeks—won't wash off. $1.25 postpaid; treatment 50c at Spiro's, **26 W. 38th St. & 35 W. 46th St., N. Y.**

MME. JULIAN'S HAIR DESTROYER eradicates all superfluous hair (with follicle). No electricity or poison. Established 1869. Address Mme. Julian, 34 West 51st Street, New York City

EULAV new SCIENTIFIC BEAUTY MARVEL, is all inclusive. Removes deep lines, cleanses, nourishes, bleaches and gives beautiful finish to skin. $2, trial 50c. By mail. Petraea, 107 West 25th Street, N. Y.

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan. Personal Service only. Free booklet. Address 1 West 34th St. near 5th Ave. Room 709, New York City. Telephone Wisconsin 7889

SUPERFLUOUS HAIR Successfully Destroyed by electric needle process. No pain or scarring. Physician's references. Florence Woodley, formerly 507 Fifth Ave., now at 21 E. 49th St., N. Y. Plaza 3323

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ELLA LOUISE KELLER'S personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N. Y. Long. 6537. Also Chicago—Minneapolis

VILCHES—Imported Preparations, used by thousands. Hair restorer (no dye) Tonic, eliminates dandruff; Skin food removes wrinkles. $1.35 ppd. Bkit. Free. Vilches (Est. 25 yrs.), 720 Lexington Ave., N. Y.

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NANA LTD., 24 East 66th STREET, New York City. Infants' and children's Dresses, Suits, Coats and Hats made to your individual order from our original models, from infancy to 14 years

CHILDREN'S CLOTHES from Infancy to ten years. Imported & domestic. Gifts for the new infant and for children of all ages. Toys. Surprise baskets. Kiddie Corner, Inc., 11 E. 56th St., N. Y. Plaza 0023

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KNICKERBOCKER Cleaning & Dyeing Company. High class cleaners and dyers. Main office 402 East 31st Street, New York City. Branch offices in New York, New Rochelle, Greenwich and White Plains

LEO BENNETT, INC. A complete and exclusive service where each order is executed with the utmost skill. Spot cleaning—Finishing plant on premises. 720 Madison Avenue, New York. Regent 6650

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MME. S. SCHWARTZ—Now 17 West 57th Street, New York, formerly 36 West 57th Street, New York. Custom made and all novelties in Corsets for the Woman of Fashion. Write for information

GOSSARD CORSET FITTING Parlor—RETAIL, 647 Mad. Ave., at 59th St., N. Y. Fitted by Gossard Corsetière at shop or residence. Corsets to order. Mail orders by measurement solicited. Regent 4848

CORSET HOSPITAL. Every description of corset, brassière copied. Made-to-order, remodelled, cleaned. Mail corsets for estimate. Latest models in stock. Central Corset Hospital, 500-5th Ave. N.Y. Long. 8173

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ACCESSORIES FOR THE SMART ENSEMBLE. Exquisite shawls of velvet, lace, and chiffon. Tailored scarfs, evening handkerchiefs, jacquettes and brocade bags. Beaux Arts Novelty Co., 16 West 45th St., N.Y.

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The coat illustrated is Model 161

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Above left—The wide-wale piqué suit in white now appears with a stitched yoke and a soft blouse of block-printed batiste in colors that are particularly French.

These dresses, except Mrs. Caulkins' batiste, may be found in the following shops: Best & Company—New York; Chas. A. Stevens—Chicago; I. Magnin—San Francisco and Los Angeles; Neiman & Marcus—Dallas.

COOL smartness for inactive daytime hours is charmingly easy in the block-printed batiste frock at the left. It relies for distinction on its squared shoulder cape.

Sketched right—The "gob" suit for the beach comes in white, maize or beige piqué with black lacings and a seagoing tie. Because it is thoroughly nonchalant, it is receiving all sorts of attention.

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ADVERTISEMENT PUBLISHED IN THE INTEREST OF THE COTTON TEXTILE INDUSTRY BY THE COTTON-TEXTILE INSTITUTE, INC., 320 BROADWAY, NEW YORK CITY

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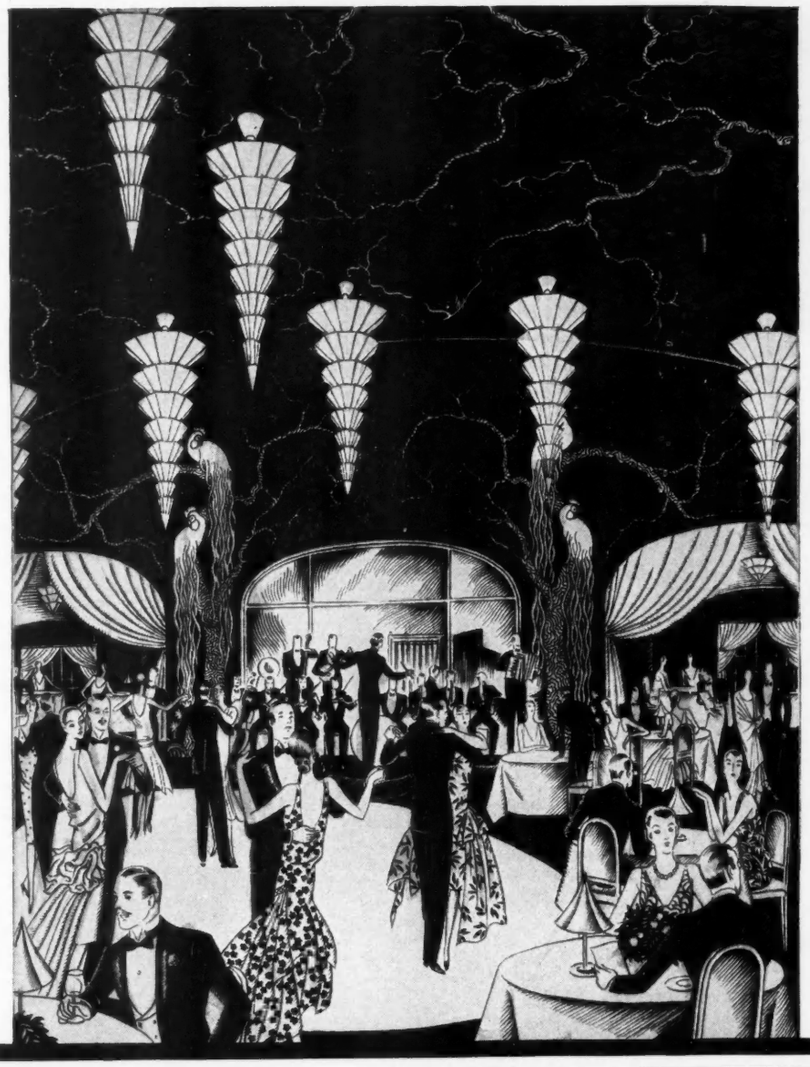

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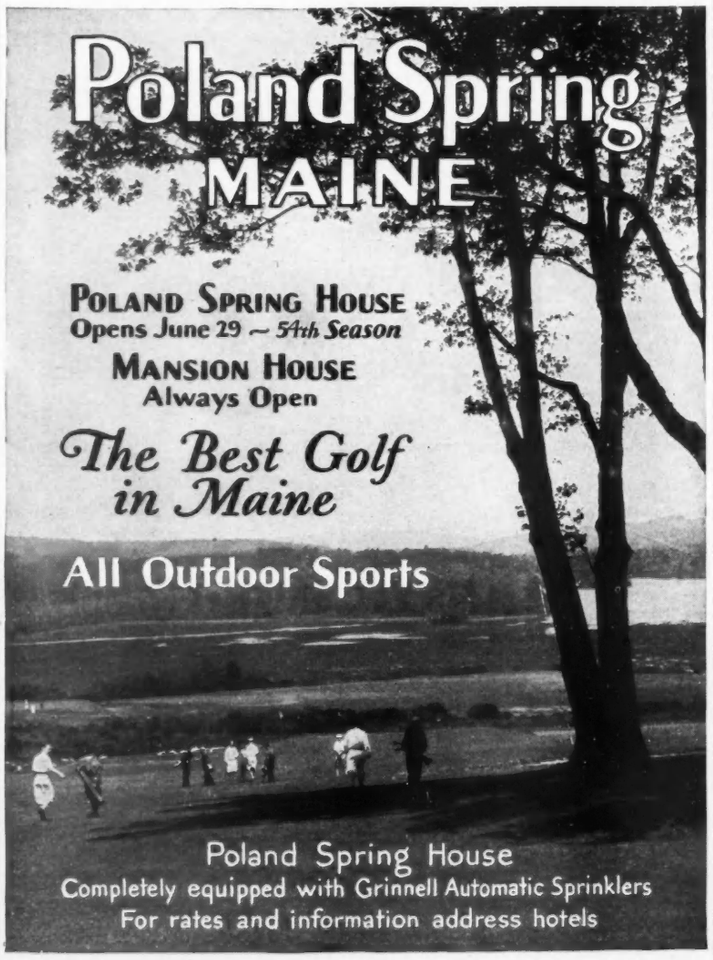

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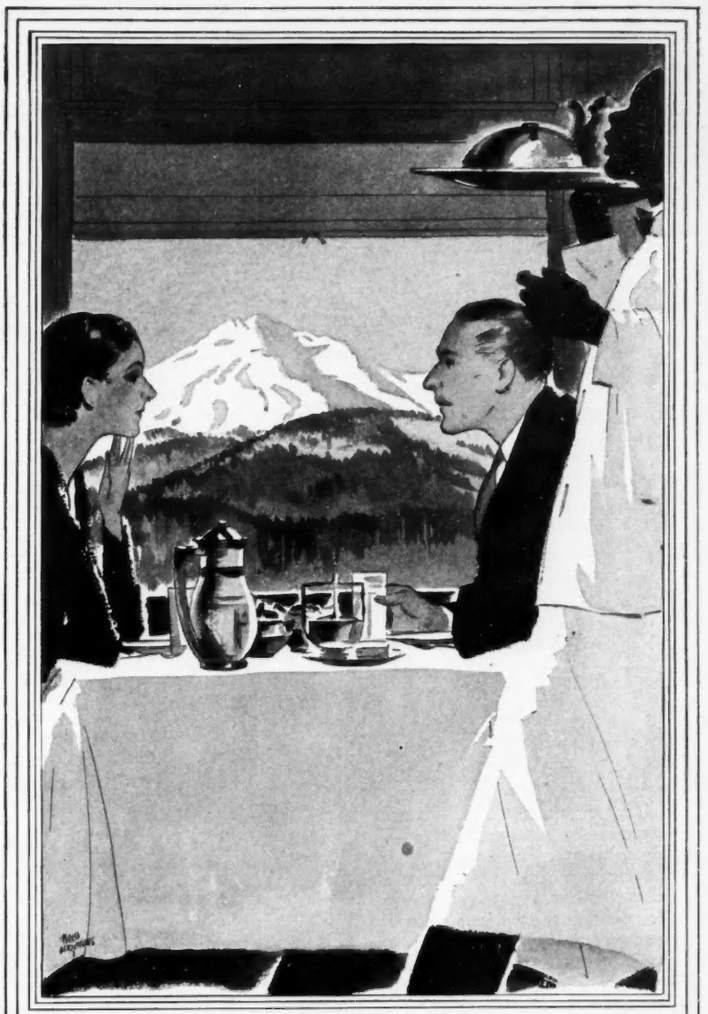

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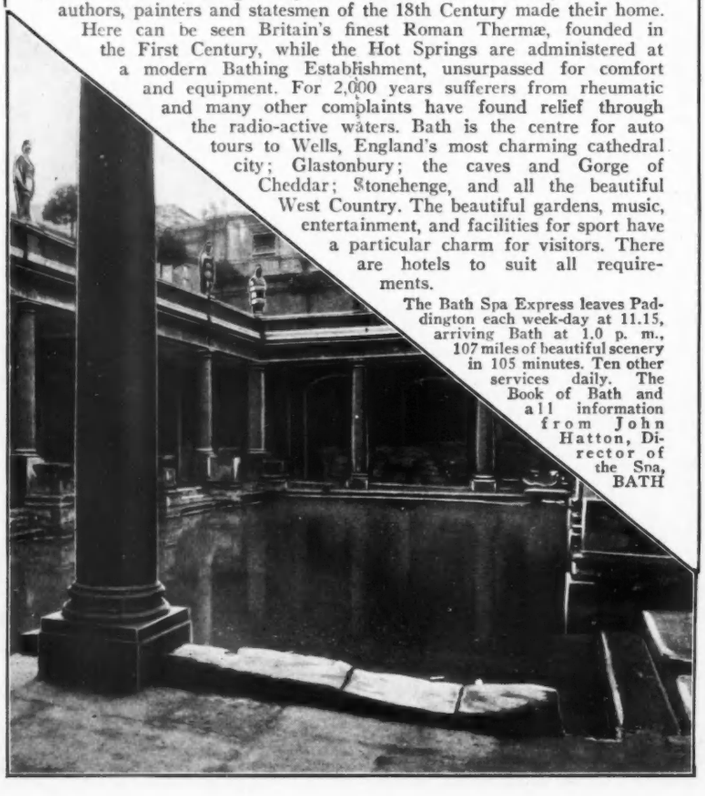
In the beautiful Georgian squares and crescents of Bath, the famous authors, painters and statesmen of the 18th Century made their home. Here can be seen Britain's finest Roman Thermæ, founded in the First Century, while the Hot Springs are administered at a modern Bathing Establishment, unsurpassed for comfort and equipment. For 2,000 years sufferers from rheumatic and many other complaints have found relief through the radio-active waters. Bath is the centre for auto tours to Wells, England's most charming cathedral city; Glastonbury; the caves and Gorge of Cheddar; Stonehenge, and all the beautiful West Country. The beautiful gardens, music, entertainment, and facilities for sport have a particular charm for visitors. There are hotels to suit all requirements.



The Bath Spa Express leaves Paddington each week-day at 11.15, arriving Bath at 1.0 p. m., 107 miles of beautiful scenery in 105 minutes. Ten other services daily. The Book of Bath and all information from John Hatton, Director of the Spa, BATH

Gate of the Peak

MATLOCK

The Beautiful

For Health & Pleasure

Metropolis of Hydropathy

Illustrated Guide Free

TOWN HALL, MATLOCK

SMEDLEY'S

GREAT BRITAIN'S GREATEST HYDRO

Without Superior for Comfort, Pleasure and Health. 270 Bedrooms. Moderate Tariff. Magnificent Grounds of 10 Acres. No branch establishments.

Write for Illustrated Prospectus.

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ROCKSIDE HYDRO MATLOCK

The Favourite All-the-Year Hydro.

Station: MATLOCK.
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Alt. 800 ft. Challenges comparison for Health, Comfort and Pleasure. Latest Hydropathic equipment, including the **famous Whirlpool Baths** and **Ultra-Violet Rays.** All treatment given in Hydro. Luxurious Lounge and Ballroom. Lady entertainer. Moderate terms. Sporting Golf Course near (18 holes). Extensive grounds equipped for sports.

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CANADIAN NATIONAL—TO EVERYWHERE IN CANADA

Do you love
Lakes and Woods *Then come to...*

THE HIGHLANDS OF ONTARIO
Canada

Come to the land of wide-spreading blue lakes, silvery streams and cool forests scented with the perfume of balsam and pine. Spend a delightful vacation in this enchanting forest wilderness.

Enjoy the luxurious ease and comfort of fine resorts with every appointment for invigorating sport—golf, tennis, hiking, fishing, swimming, boating, canoeing, dancing and social diversions—or complete relaxation and the restful peace of quiet places.

Visit Muskoka Lakes, Kawartha Lakes, Lake of Bays, the 30,000 islands of Georgian Bay and the beautiful shores of Lake Huron. If fishing is your first consideration choose Algonquin Park, Timagami or Nipigon Forest Reserves where big fellows hungry for the fly cruise cool depths.

For booklets and Canadian travel and vacation information—consult the nearest Canadian National office.

Send for this booklet

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The Largest Railway System in America

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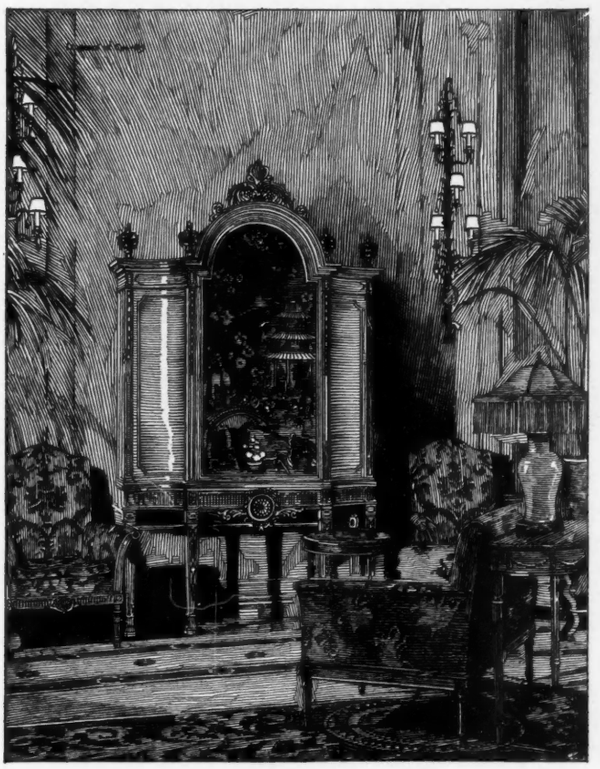

. . . A niche in the enchanting Palm Court of The Roosevelt, where bright society gathers of afternoons for badinage and tea.

Beauty of appointment, perfection of service, inviting convenience and comfort—these things the management may contribute to a great metropolitan hotel. But it is the guests, themselves, who establish its Atmosphere . . . Cultivated people who make The ROOSEVELT their favored place of residence find here a spirit and a setting which are in perfect accord with their own traditions of good taste.

✧ ✧ ✧

Connected by private passage with Grand Central and the subways . . . Complete Travel and Steamship Bureau . . . "Teddy Bear Cave," a supervised playroom for children of guests . . . Special garage facilities.

BEN BERNIE *and his* ORCHESTRA *in the* GRILL

✧ ✧ ✧

THE ROOSEVELT

MADISON AVENUE at 45th Street NEW YORK

EDWARD CLINTON FOGG—*Managing Director*

UNITED HOTELS

TO THE
MEDITERRANEAN
BY THE SCYTHIA

From New York, Jan. 28, 1930, exclusively chartered for Frank's Eighth Annual Mediterranean Cruise De Luxe . . . eighth because its predecessors have met the exacting demands of experienced travelers . . . those who expect the utmost in everything . . . in shore arrangements, in food and in service. It is a cruise conducted by a staff skilfully schooled in the deeper matters of travel . . . and guided by the Frank Tourist Company's 54 years of experience.

Her 67 day itinerary is the most comprehensive cycle of the world's glittering playgrounds . . . reached at the height of their seasons . . . when Cairo is officiating as Oriental rendezvous of smart nomads . . . when Nice, Naples and Algiers glow with that sophisticated sheen lent by Continentals on a holiday.

Cunard First Class Service and cuisine . . . membership limited to 390 guests. Rates including shore excursions from $950. Free stopover in Europe and return by any Cunard steamer.

Fascinating Literature on Request.

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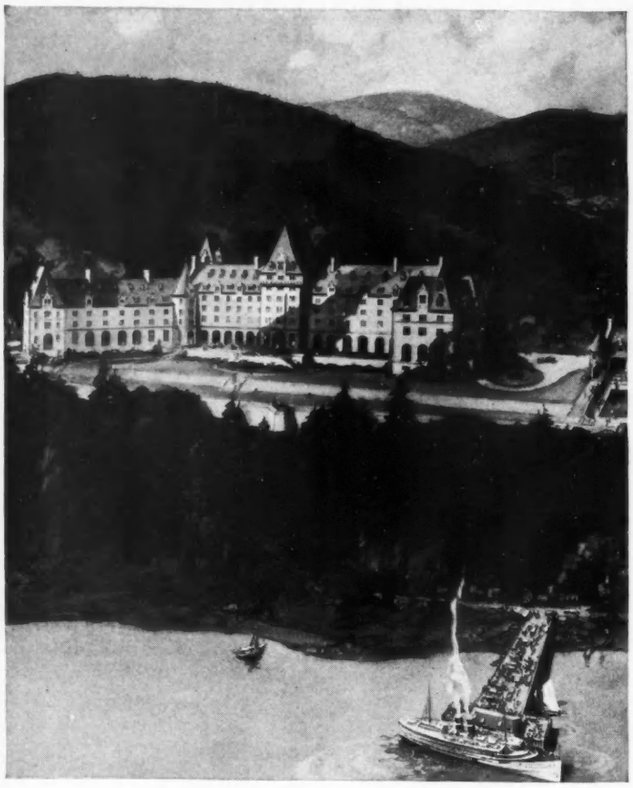


The New
MANOIR RICHELIEU
Set in Sunlight and Pines
At Murray Bay, Quebec, Canada

Even if the Manoir Richelieu were isolated in the lap of the Laurentian Mountains it would still offer every sport and pleasure that summer could suggest. Its own magnificent eighteen hole golf course; its tennis courts; swimming pool; saddle horses—all would serve to complete the picture of Seigneurial grandeur and luxury of living.

But the New Manoir Richelieu is at Murray Bay, the "Newport of Canada". Its six hundred guests draw upon the many fashionable cottages for added companionship on the links or in the ballroom. There is a mingling of smart people from every large city on the continent and a constant flow of life and gayety that finds its highest expression in and around the Manoir.

The St. Lawrence river, fourteen miles in width, flows beneath the terraces and green lawns that front the hotel. From the driveways at the back unbroken forests of pine mount in great, shouldering slopes to "Beulah", the highest point, where the four winds play. And, scattered around the horseshoe of the bay, are the pleasant cottages and the winding motor road that leads you on and on.

300 Double Rooms 300 Private Baths

For handsomely illustrated Booklet, full particulars, rates, etc., apply to J. O. Evans, *Manager of Hotels*, 715 Victoria Square, Montreal, P.Q., Canada

CANADA STEAMSHIP LINES

Agents in the Principal Cities of the United States and Canada, or your own Tourist Agent MR8

BADRUTT'S PALACE
St MORITZ

The Hotel which the ceaseless work of three generations has made as nearly perfect as is possible.

Season 15th June to 1st October. All Summer Sports and Recreation. Golf and Tennis Tournaments. Spacious Children's Playground. Write to Hans Badrutt.

International Automobile Week Aug. 19th to 26th

PARIS
Lights and the Height of comfort
LE CHATEAU FRONTENAC
54, Rue Pierre-Charron
CHAMPS-ÉLYSÉES

The newest "home" de luxe in Paris and its already renowned restaurant

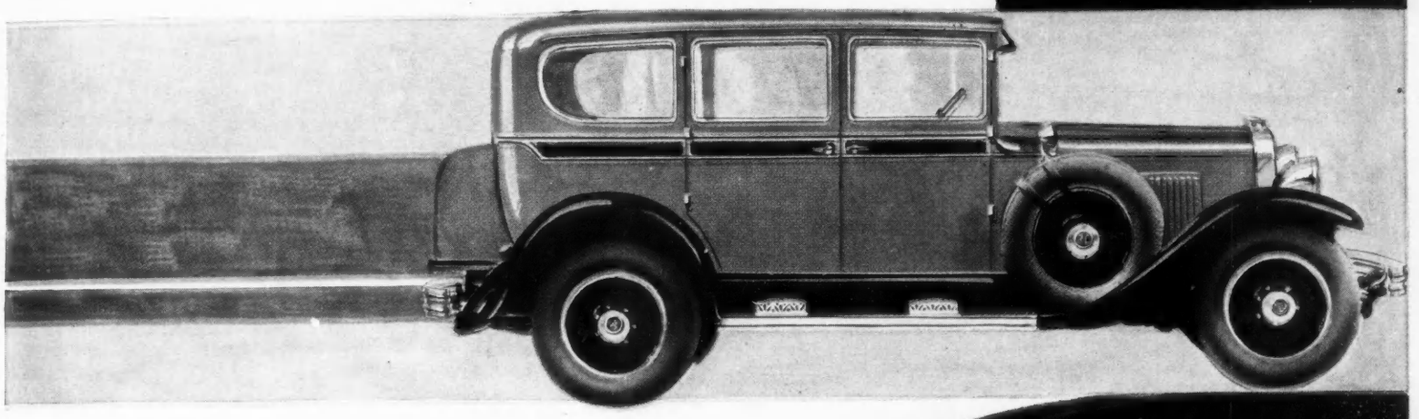
MARIA CHAPDELAINE
Rue François-Ier

Same Management:
HOTEL VICTORIA
LAUSANNE

REO

FLYING CLOUD OF THE MONTH

This illustration shows the actual upholstery fabric made by Cheney Brothers on Jacquard looms exclusively for the Reo Car of the Month for June.



THERE WILL BE FEW DUPLICATES OF THIS CAR IN ANY COMMUNITY

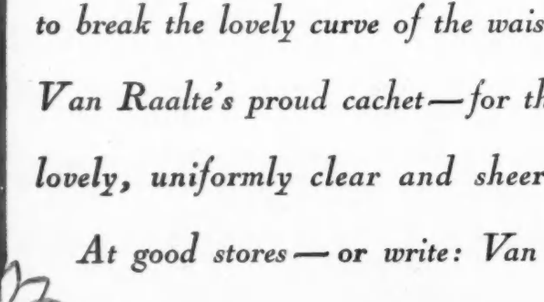
One each month—a personal, individual car, extremely limited in production—the Reo Car of the Month has already achieved a distinct vogue. For June, this de luxe edition of Reo Flying Cloud is offered in a smart mulberry ensemble... upholstered in an exclusive fabric designed and made by Cheney Brothers—a fabric obtainable in no other car.

It is priced at only a hundred dollars more than the sport sedan of Reo Flying Cloud *The Master*. If you want to make it *your* car, be sure that some other woman does not act on a similar inspiration *first*—otherwise you may have to wait for the July edition . . . On display now at your local dealer's. If you don't know his name, wire collect to the Reo Motor Car Company, Lansing, Michigan.

There still may be a few women who like their lingerie in quantity, but if you seek slenderness and simplicity, you'll wear a Singlette. Such delight to have only one set of straps over one's shoulders, and no bands to break the lovely curve of the waist! Your Stockings, too, should bear Van Raalte's proud cachet—for then they'll be of finest silk, lustrously lovely, uniformly clear and sheer—fashioned to flatter ankle lines.

At good stores—or write: Van Raalte, 295 Fifth Avenue, N.Y.C.

Giving your body a firm beauty that penetrates sports silks or evening tulles—Singlette No. 9665 of glove silk (above) $8. Of V-R Tex—$4. Silk Stockings No. 678—with lacey circlets over exquisitely colored hem linings, typically Van Raalte—are of sheerest chiffon silk, ingrain dyed, $4. Picot tops from—$1.95



VAN RAALTE

"—BECAUSE YOU LOVE NICE THINGS"

Ewing Galloway

Down East

WE began here, we Americans . . . this is Brimstone Corner, where Revolutionary ammunition was stored in the basement of this very Park Street Church. Beyond lies the Old Granary Burying Ground, where Paul Revere and Mother Goose sleep . . . upstreet is Boston State House, hub of the solar system . . . downstreet is the Old South Meetin' House and Faneuil Hall, hard by the famous lobster and oyster bars . . . good eating they have in Boston.

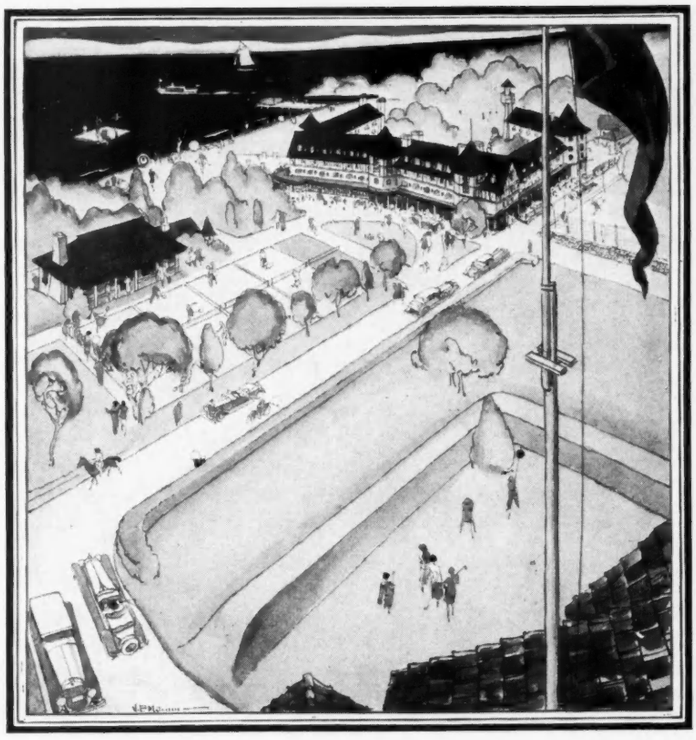
Why not take a look at the land of our forefathers, rock-ribbed New England, this summer? You can see the very gate whence Paul Revere rode to warn the outlying farms that the British were coming . . . you can motor out to exquisite Lexington and Concord . . . it's like your old history book come alive! An easy afternoon's roll and you're among the White or the Green Mountains . . . or at one of New England's cool seabeaches, all hard sand and fishing fleet and young painters and steamed clams served you by the bushel with melted butter and hot clam-juice . . . yum! The old stage coach hotels of New England have been revived . . . a happy combination of antique furniture and modern plumbing and sweet corn for supper growing in the back garden . . .

▲△▲△▲

Down East is ready for its "summer folks" in June. You'll find the best of the resorts advertised in these pages. Say to them, when making your reservations that you saw their advertisements in Vogue . . . it helps, really.

Golf...AND

utter living comfort at St. Andrews



"MAN, but it's a grand place, St. Andrews!" said the Old Golfer. "I've played every course, from Olympia's four radiating from one clubhouse, to Shinnecock . . . I've belonged to the Montclair Golf Club for 21 years . . . and I tell you these new golf architects will have to go a long way to beat St. Andrews' 18. The turf's ripened . . . the fairways are marvellous . . . I've never seen holes take prettier playing . . . the sea-air off Fundy is great . . . there's plenty of up-and-down without too much steepness. They keep beginners out of your way . . . there's a good 9-hole, too. All other sports, as well. The hotel knows how to make you comfortable. Yes, people dress for dinner, and the dinner's worthy of it. A fine dignified group of sportsmen and sports families living a fine dignified life." The Algonquin opens June 22. Details from Canadian Pacific: New York, 344 Madison Ave., at 44th... Boston, 405 Boylston St.... Chicago, 71 E. Jackson Blvd. Or write

Hotel Algonquin

ST. ANDREWS

by-the-sea... New Brunswick, Canada

If IT'S PROOF YOU WANT

What these experienced travelers and ship surgeons have to say about Eskay's Tablets for Seasickness should convince you more than any mere claims that

Seasickness CAN *be prevented and relieved*

A Cincinnati physician writes in behalf of his wife this letter of sincere praise for Eskay's Tablets:

"My wife has always suffered from seasickness as long as she was on the water and was so sensitive she could not view a motion picture of water in motion without being nauseated. She took two tablets one hour before the boat sailed from Miami for Havana and two more two hours later. There has been a high wind all day and while by no means a storm, the waves are quite high. For the first hour she was conscious of the motion and expected to be sick but when the bugle blew for dinner she was ready and did it justice. Now, one hour later, she is still O. K."

A ship's surgeon reports: "Had five cases confined to berth and nauseated. Gave Eskay's Tablets from Noon to 4 P. M. All recovered completely and ate dinner in saloon at 7 P. M."

Another traveler writes: "Rough sea . . . quite nauseated. Took tablets, recovered and ate hearty dinner."

Eskay's Tablets *for* Seasickness

are the result of research in one of America's leading medical schools and are made by Smith, Kline & French Co. of Philadelphia, who have had almost ninety years' experience in the pharmaceutical business. The Tablets are pleasant to take, contain no narcotics and have no unpleasant after-effects.

The best time to take Eskay's Tablets is before you go aboard, but even if delayed until nausea starts, quick relief may be counted upon in most cases.

Smith, Kline & French Co.
Established 1841
PHILADELPHIA

SMITH, KLINE & FRENCH CO.
105 No. 5th St., Dept. 41, Philadelphia, Pa.

Enclosed is $1.00 for which send me postpaid package of 24 Eskay's Tablets for Seasickness.

Name.....

Address.....

.....

This is the cover of the

Summer Travel Number of Vogue

Dated June 22—On Sale June 20

Trunks are being packed and town houses closed . . . the smart woman is off to the mountains . . . the seashore . . . Europe! And her wardrobe and luggage reflect all the coolness and charm of good common sense and chic!

To be smart while travelling . . . . this issue of Vogue shows you how! 2 pages of luggage and the newest tendencies . . . . an article on what to wear on the steamer, with illustrations . . . . 2 smart travel costumes in tweed, with the correct luggage . . . . 2 pages of travel clothes for the train, what to wear and how to keep cool and comfortable . . . . hints for hot weather travelling.

Visiting! . . . . how to be a polite and charming guest . . . . the correct thing to do and when to do it . . . . what clothes to take . . . . chic dresses from Paris for country house dining . . . . a charming article on where to go in Europe, giving unusual and picturesque places to see and tours to take.

The mode . . . . 2 pages of children's sport clothes, the proper costumes for riding, tennis, and golf . . . . smart jewellery from Paris . . . . Chanel's new jersey dresses . . . . a costume for daytime and one for evening, complete with all the smart accessories.

This next issue of Vogue goes on sale at all news stands east of the Rockies June 20th. It bids fair to be very popular with summer travellers! . . . . why not reserve a copy now?

VOGUE

35 cents a copy
$6 a year

One of the
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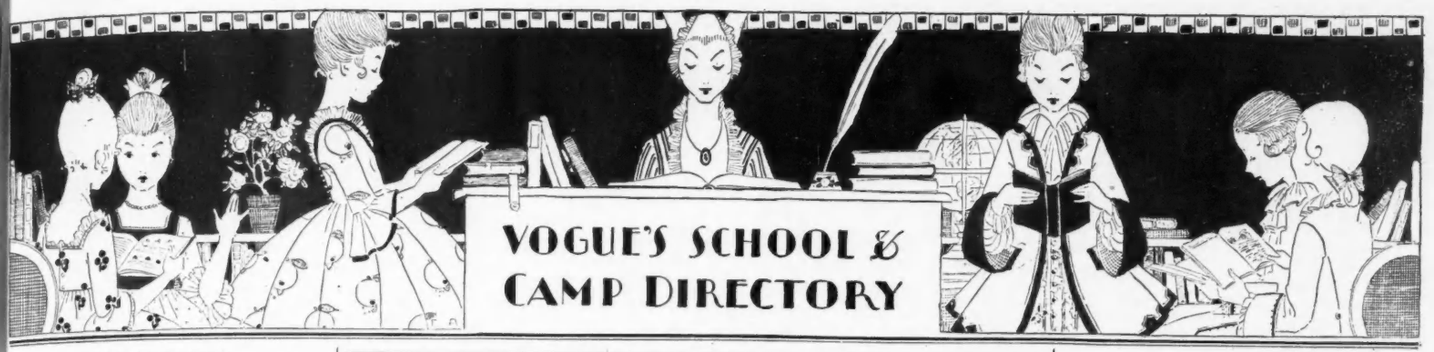
A new Vogue on sale every other Thursday

GRAYBAR BUILDING, NEW YORK CITY



VOGUE'S SCHOOL & CAMP DIRECTORY

THESE pages offer you a choice of schools and camps most likely to meet your requirements. They will gladly send descriptive literature. In writing, mention Vogue. It is a pleasant identification. If the particular school or camp you want does not appear here, write to Vogue. Or drop in on your next visit to New York. Its experts will gladly help you without charge.

THE CONDÉ NAST EDUCATIONAL BUREAU
1928 Graybar Building, Lexington at 43rd, New York City

GIRLS' CAMPS

KINEOWATHA
FOR GIRLS 9-20 — 17TH SEASON

Recreational Camp. Water Sports, Riding, Tennis, Hikes, Trips to White Mountains, Maine Lakes and Seashore. Nature Work, Crafts, Dramatics, Dancing, Music.

Tutoring Camp. A separate unit amid quiet surroundings. College preparatory work directed by experienced teachers from secondary schools of good standing.

Illustrated Booklets
ELISABETH BASS — Wilton, Maine

CLUB MOOSILAUKE
Lake Katherine, Pike, N. H.
A camp for girls over sixteen.

The Prep School Senior, College Girl, Débutante, The Young Wife, The Professional Girl.

Conducted by — *Winter Address*
JOSEPHINE M. SCHMID — Goucher College
ELINE VON BORRIES — Baltimore, Md.

Rates—Season $350 Month $180 Week $50
Booklet on request

TEELA-WOOKET
Roxbury, Vt.

"The Horseback Camps." *Famous for fine saddle horses, free riding and thorough instruction in horsemanship.* Happy, laughing girls canter along the shady trails. Sleep under the starlit skies. Dive and swim and learn to play well the games they love best. *Beautiful golf course* with free instruction. Homy little bungalows. Shower baths. Delicious food in abundance. "No extras". Booklet. Mr. and Mrs. C. A. Roys, 10 Bowdoin St., Cambridge, Mass. Camp Idlewild For Boys, Lake Winnepesaukee, N. H., same management.

QUANSET Cape Cod Sailing Camps for Girls. On Pleasant Bay, South Orleans, Mass. Established 1905. Modern buildings and sanitation. Camp farm. Safe milk. Results in health. Experienced camp mothers. All sports. Riding. **Mrs. E. A. W. Hammatt, Box 2, South Orleans, Mass.**

ABENA FOR GIRLS
BELGRADE LAKES, MAINE
Twenty-third season. Booklet.
Miss Hortense Hersom, 46 Beacon Street, Boston, Mass.

When you write the advertiser for more detailed information, the mention that you saw the advertisement in Vogue will distinguish your inquiry.

PINE TREE For Girls. On beautiful Naomi Lake 2,000 feet above sea, in pine-laden air of Pocono Mts. Four hours from New York and Philadelphia. Experienced counsellors. Horseback riding, tennis, canoeing. Pine Tree Club for older girls. 18th year. **Miss Blanche V. Price, 404 W. School Lane, Philadelphia, Pa.**

OGONTZ
WHITE MOUNTAIN CAMP FOR GIRLS

EAGER, healthy girls in a glorious 600-acre playground. Meadow, woodland trails, piny hills sloping to the lake. Two horseback rides a week under West Point Cavalry officer included in fee. Golf, archery, rifle range, aquaplaning. New sailboat. Program and optional days. Stage, dance floor. Log Hall Club for older girls. Direction Ogontz and Rydal schools for girls. Catalog.
Ogontz School, Rydal, Pa.

Tap sticks . . . tap sticks . . . the game is on!

GIRLS' CAMPS

COWASSET
On Buzzards Bay

Seashore camp for girls. Sandy beach. Cabins in pine woods. All land and water sports. Sailing with Cape Cod skipper. Rate includes riding. Illustrated booklet.
Miss Beatrice A. Hunt
18 Plymouth St.
Holbrook
Mass.

WYNONA *Camps for Girls*
On Lake Morey, Fairlee, Vermont
Complete Equipment and Select Clientele. Address
267 Summer Street — Fitchburg, Mass.

CAMP MYSTIC — MYSTIC CONN.
Mary L. Jobe Akeley's (Mrs. Carl Akeley's) salt water camp for girls, 8-18. Halfway, New York and Boston, on Connecticut Coast. Land and water sports. Crafts. Horseback riding. **Mary L. Jobe Akeley, Room 1106B, 607 Fifth Ave., N. Y. C.**

THE CORNUCOPIA HOME-CAMP
GIRLS 6-15. Thirty-one Miles east New York City. Seashore. Forests. Farms. Little Rivers. Wild as Northern New England. Modern as Fifth Avenue. June 1 to October 1.
Edward F. Bigelow ("Daddy")
Sound Beach — Connecticut

When writing to schools or camps advertised in these pages identify yourself as a reader of Vogue.

CAMP AREY for Girls — Lake Keuka N. Y.
A camp of fine ideals and traditions, now in its 17th year. Expert coaching in tennis, swimming, hockey, riding, dramatics. Limited to 70 girls. Illustrated booklet.
Mrs. André Fontaine — Roslyn Heights, L. I.

CAMP LAUDERDALE
For Girls 8 to 18
In beautiful Lake George country. Expert supervision. Splendid equipment. Rustic cabins. All land and water sports. Rate $250. *Catalogue.* **Mrs. E. V. Powell, Director, Box 305, Tarrytown, N. Y.**

HOLIDAY CAMPS—FOR GIRLS
Beautifully located on two lakes, northern Minnesota. Juniors. Seniors. Individual attention. Experienced staff. 16th season. Cabins. Wonderful horseback trails. Long canoe trips. Fee $350. Address Mary V. Farnum, 3926 N. Kostner Ave., Chicago. After May 1, Hackensack, Minn.

GIRLS' CAMPS

The TALL PINES
In New Hampshire Hills

A wonderful summer outing for girls on a beautiful lake in fragrant pine woods. All sports, crafts. Fresh vegetables, fruits and milk from own farm. Registered dairy herd. *The Club*, a separate camp for girls and business women over 18. Write for attractive, illustrated catalog.
Miss Evelina Reaveley
Box B — Elmwood, N. H.

CAMP TWA-NE-KO-TAH
For Girls On Beautiful Lake Chautauqua, N. Y. Cultural and character training camp. 1500 ft. elevation. All land and water sports. Golf, Riding, Swimming, Dramatics, etc. Ages 8 to 20. **Rev. and Mrs. R. Carl Stoll, 12 College Hill, Snyder, Erie County, N. Y.**

SILVER LAKE CAMP
In the Adirondacks. A camp for girls in the Lake Placid Region. 18th Summer. Riding. Swimming in a *natural* lake, all other sports. *Sleeping porches. References required.* Address, The DIRECTOR, Apt. 14J, 157 E. 72nd St., N. Y. CITY. Telephone—Rhinelander 7302.

BOYS' AND GIRLS' CAMPS

ALOHA
Camps for girls and boys in Vermont
Booklets. **Mr. and Mrs. E. L. Gulick**
Brookline, Mass.

MERRICOURT — Children 3-10 School and Camp
Home atmosphere, parental care, proper diet. Beautiful location, large lawns, orchard, children's gardens. Safe bathing. Nature study. Handcraft. Careful supervision. Always Open.
Rev. and Mrs. John V. Kingsbury, Berlin, Conn.

CADAHO FOR BOYS — JUANITA FOR GIRLS
Distinctively separate camps on Gardner Lake, Conn. 616 acres of land. Rates $200 including all land and water sports. Horseback riding and tutoring are optional. Illustrated booklet.
Milo V. Light, Box 102, Wallingford, Pa.

Skookumchuck-in-the-Rockies
The original ranch camp for girls and junior boys in the Canadian Rockies, British Columbia
For information and literature write
Mrs. E. L. Staples, 1026 G. Street, Coronado, Calif.

BOYS' CAMPS

A BAR A RANCH
ENCAMPMENT, WYOMING

Unique among ranches: Beautifully located in the Heart of the Cool Rockies. **Equipped for your comfort;** Cabins with private baths; Electricity; Exceptional food. **For your pleasure:** Horseback Riding, Unexcelled Trout fishing, Hunting, Swimming, Tennis, Mountain Horseback trips. Guests limited to 40. Christian. References required. Season June 15th—Oct. 1st.

Pack Trip For Boys

Separately conducted, a month's horseback trip for a limited number of boys, 14 to 18 years.

Address the Ranch or, I. S. Rossiter, 36 East 29th St., New York City.

FOXBORO RANCHES FOR BOYS
Flagstaff, Arizona

Ride your own cow pony. Learn Roping. Help herd cattle. Pack trips—Rodeo at Prescott—Visit the Grand Canyon and the Indian Reservations. Native Cowboys and Eastern college men in charge.
Booklet. Eastern Mgr., Judson V. Blake
20 East 39th Street — New York City

PASSACONAWAY
For Boys 6-18. 20th Season. Lake Winnepesaukee, Bear Island, N. H. Sixty land and water sports. Sailing, model aeroplaning, military manœuvres, and auto trips to Canada. Staff includes major league baseball players. College trained counselors. Personal care and individual attention. 100 Boys—30 counselors. $10,000 speed boat. **Mr. & Mrs. A. G. Carlson, Ossining School — Ossining, New York**

ST. ANN'S CAMP For Catholic Boys (37th Season)
On Lake Champlain (Vermont). Conducted by the Marist Brothers. Ages 7-16. Limited to 130 boys. All land and water sports. Illustrated catalog.
Brother Principal, St. Ann's Academy
153 East 76th Street — New York, N. Y.

SKYLARK The Junior Camp of Horsemanship
For Boys under 16. Experienced counselors. All land and water sports. 20 miles from Boston, secluded yet accessible. For Catalog address **A. H. Mitchell, Director, Mitchell School, Box V, Billerica, Mass.**

WASSOOKEAG SCHOOL-CAMP
School Program—13 College and School teachers for 40 older boys. **Camp Program**—Riding, Tennis, Sailing, Golf, Aquaplaning, Trips. Sports Staff of 3.
Lloyd Harvey Hatch, Director — Dexter, Maine

CAMP WONPOSET For Boys 24th Year
At Bantam Lake, Conn. All land and water sports. Horseback riding. 100 miles from N. Y. *Catalogue.* **Robert C. Tindale, 31 E. 71st Street, New York City. F. R. McClement, 57 Union Street, Montclair, N. J.**

MON-O-MOY The Sea Camp for Boys Brewster, Mass., Cape Cod
Superb bathing, sailing, canoeing, deep-sea fishing; land sports. Riding. Cabins. Tutoring. Camp Mother. Registered nurse. Nutrition classes for underweights. Senior, intermediate, Junior Camps. Booklet. **Harriman V. Dodd, Worcester Academy, Worcester, Mass.**

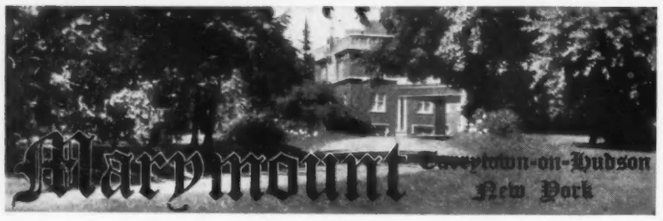
CAMP LENAPE For Boys 6 to 16

Fairview Lake, Pocono Mountains, Pa. Log cabins. Horses, tennis, motor-boating. Real Indian, cowboys. Physician, nurse. Booklet. Lenape Village is neighboring Adult Camp.
D. V. KEISER
4823 Kingsessing Ave. — Phila., Pa.

CAMP ABROAD—Girls and Boys

THE Mme JANNET SUMMER CAMPS LAKE ANNECY
BOYS 8-13 GIRLS
BOOKLET FROM
SEASON June to Sept. 1st ELEVEN (11) YEARS

GIRLS' SCHOOLS | GIRLS' SCHOOLS | GIRLS' SCHOOLS | GIRLS' SCHOOLS



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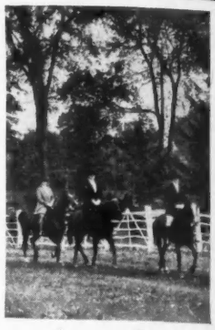

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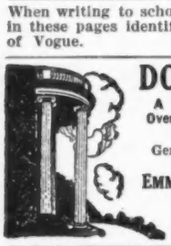

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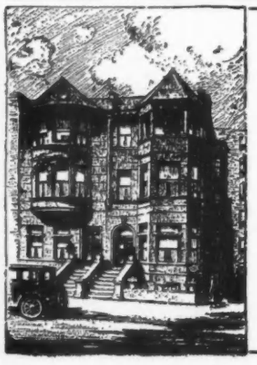

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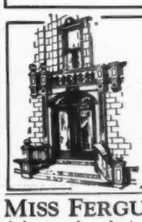

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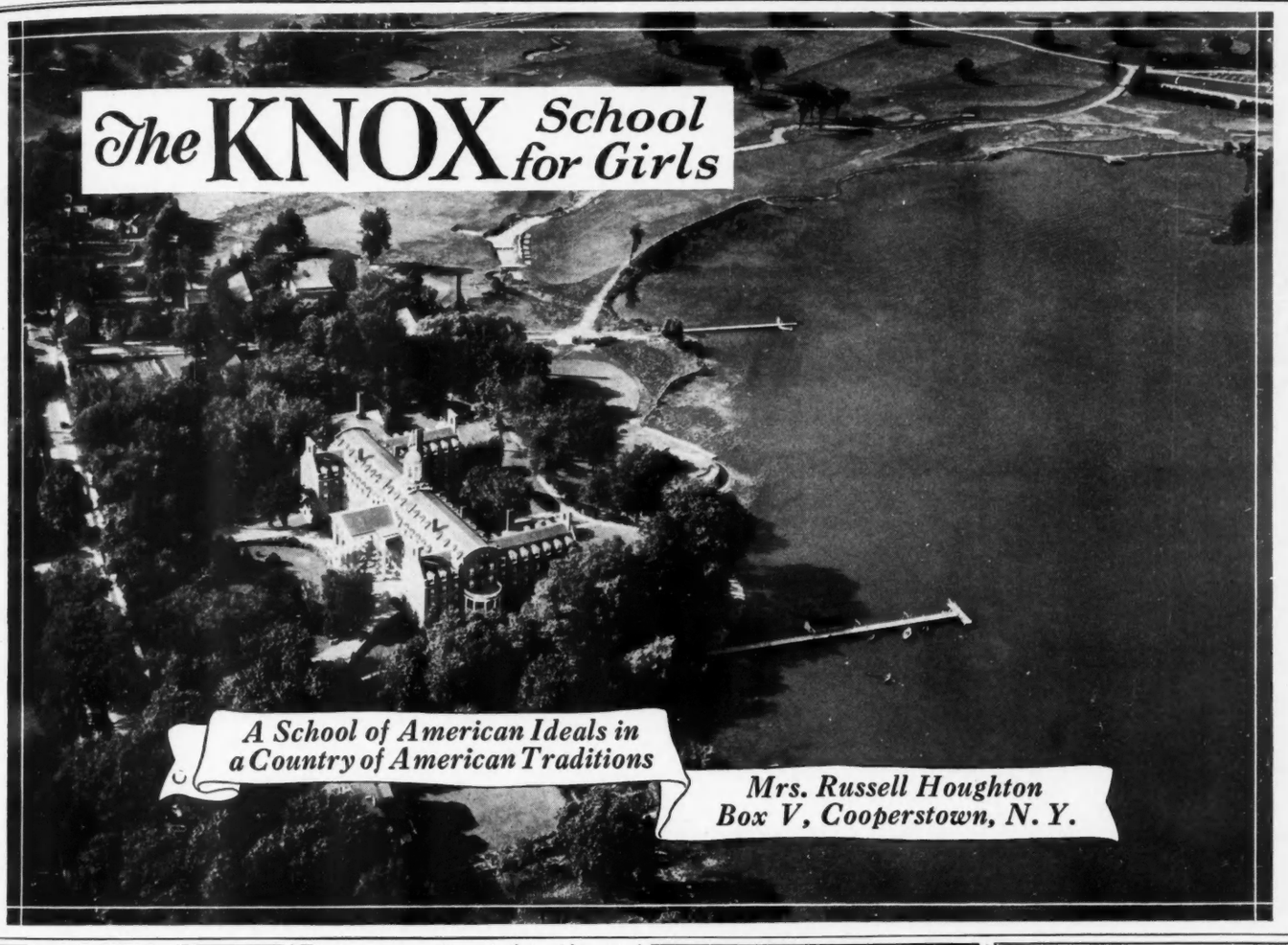
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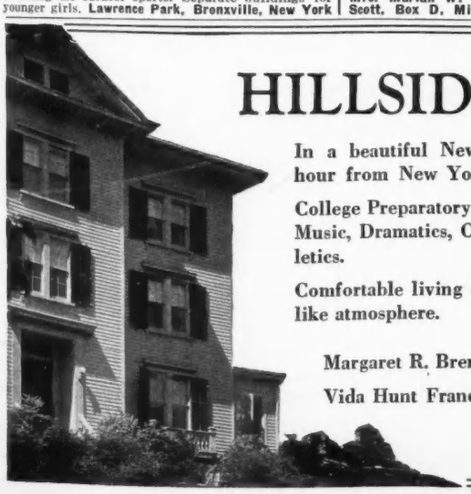

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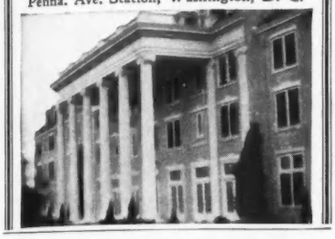

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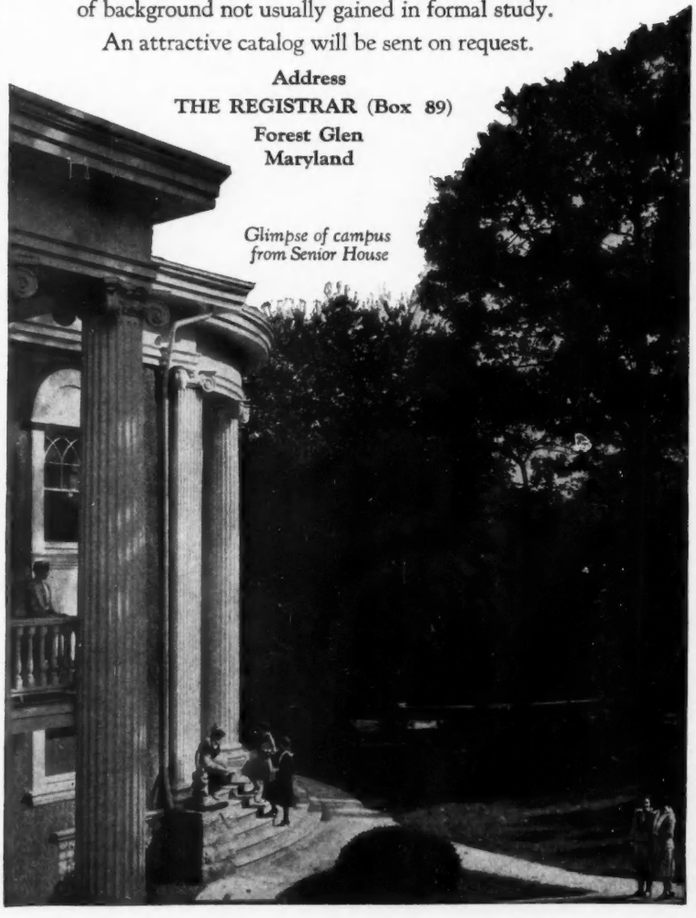

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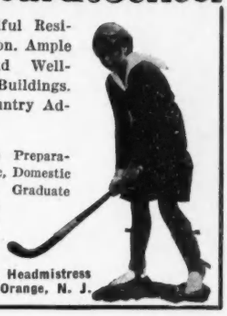

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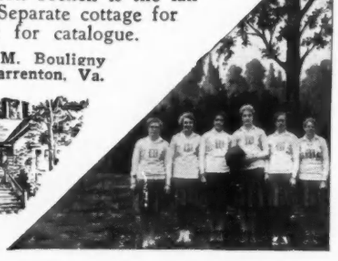

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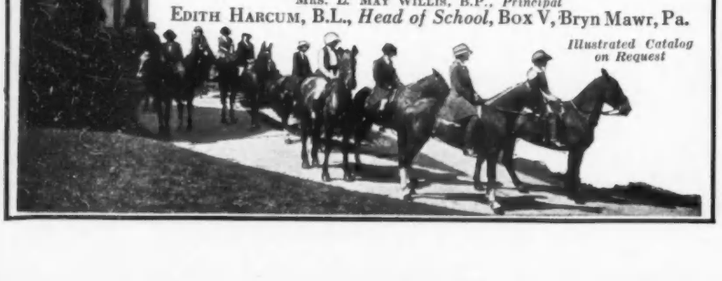

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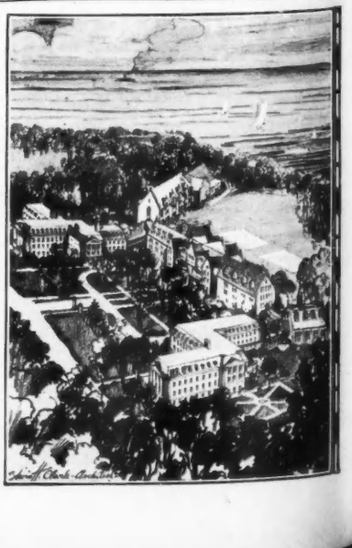

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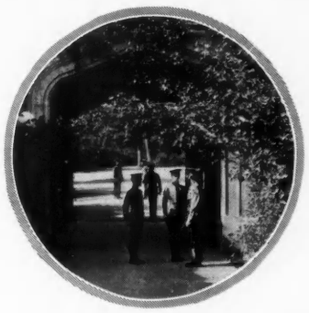

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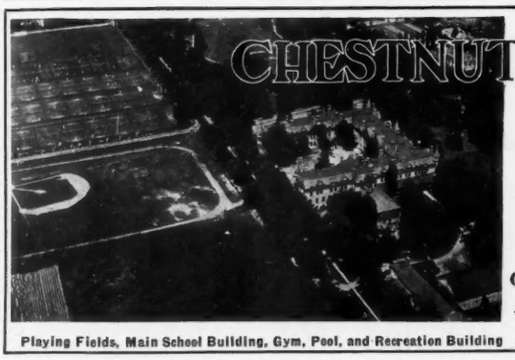

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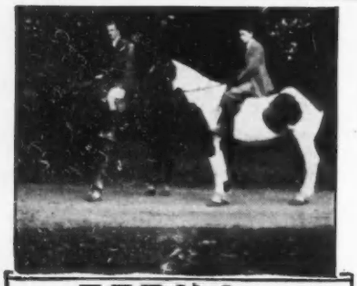

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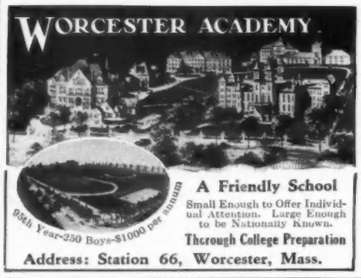

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Greeff—On April 29, to Mr. and Mrs. Ernest C. F. Greeff (Katharine Twyford), a daughter.

Lazo—On May 6, to Mr. and Mrs. Carlos Lazo (Mary Hepburn), a daughter.

McAlpin—On May 3, to Mr. and Mrs. Benjamin B. McAlpin, junior, (Alberta McKay), a son.

O'Brien—On May 5, to Mr. and Mrs. Kenneth O'Brien (Katherine Mackay), a son.

Stevenson—On April 25, to Mr. and Mrs. William E. Stevenson (Eleanor Bumstead), a daughter.

Thompson—In May, to Mr. and Mrs. Henry S. Thompson, junior, (Isabel Galloway), a son.

Townsend—On May 1, to Mr. and Mrs. Frederic de Peyster Townsend, junior, (Susan Bass), a daughter.

Deaths

NEW YORK

Benkard—In April, J. Philip Benkard, husband of Ann Ditchburn Benkard.

Holmes—On April 30, Fannie B. Holmes, wife of Oliver Wendell Holmes.

Parsons—In April, in Paris, Frederic Jennings Parsons, husband of Ethel Stoddard Parsons.

Peters—On May 2, Mary L. Walker Peters, wife of the late Charles Grenville Peters.

Read—On May 1, Caroline Seaman Read, wife of the late William Augustus Read.

Townsend—On May 5, in New York, Mary Leavenworth Townsend, wife of the late William K. Townsend.

PHILADELPHIA

Wanamaker—On May 3, Rebecca S. Wanamaker, wife of John Wanamaker, second.

Widener—On May 4, Ella Pancoast Widener, wife of Joseph E. Widener.

WASHINGTON

Caldwell—On April 19, in Washington, D. C., Fannie Garrett Caldwell, wife of the late Francis Shipper Caldwell.

Engagements

NEW YORK

Burt-Whitley—Miss Dorothy Burt, daughter of Doctor Milo C. Burt and Mrs. Burt, of Stamford, Connecticut, to Mr. Frederic Nelson Whitley, junior, son of Mr. and Mrs. Frederic Nelson Whitley.

Dalziel-Kinloch—Miss Alexandra Dalziel, daughter of Mr. Frederick Y. Dalziel, to Mr. Alexander Davenport Kinloch, son of Brigadier-General Sir David Kinloch and Lady Kinloch, of Gilmerton, Haddingtonshire, Scotland.

de la Cour-Graham—Miss Alice Dornonville de la Cour, daughter of Mr. and Mrs. Lauritz Ulrik de la Cour, to Mr. John Lorimer Graham, son of Mr. and Mrs. James Varnum Graham.

Hewitt-Smith—Miss Elenor A. Hewitt, daughter of Mr. and Mrs. Edward Shepard Hewitt, to Mr. Stephen Vivian Smith, of London.

Engagements—Continued

Holloway-Brown—Miss Alice Bailey Holloway, daughter of Doctor H. V. Holloway and Mrs. Holloway, to Mr. Alexander Shute Brown, son of Mr. and Mrs. Andrew H. Brown.

Hubbard-McCarthy—Miss Anne Louise Hubbard, daughter of Mrs. Henry Mascarine Hubbard, to Major John Rees McCarthy, son of Mr. and Mrs. John McCarthy, of Johannesburg, South Africa.

Jay-Harcourt—Miss Alice Jay, daughter of Mr. and Mrs. John Clarkson Jay, to Mr. Vivian Wilshire Harcourt, son of Mr. and Mrs. Vivian Harcourt, of Bronxville.

Jones-Baker—Miss Katharine Jones, daughter of Mr. and Mrs. Arthur Bacon Jones, to Mr. Edgar Park Baker, son of Mr. and Mrs. Vernon P. Baker, of New Canaan, Connecticut.

Keep-Shipley—Miss Martha Gibson Keep, daughter of Mr. and Mrs. Charles Hallam Keep, to Mr. Morris Shotwell Shipley, junior, son of Mrs. Morris S. Shipley, of Haverford, Pennsylvania.

Lynah-Sherrill—Miss Marie Glover Lynah, daughter of Mr. and Mrs. James Lynah, to Mr. George Sherrill.

Merrill-MacVeagh—Miss Adele Kate Merrill, daughter of Mr. and Mrs. Edwin G. Merrill, to Mr. Charlton MacVeagh, son of His Excellency Charlton MacVeagh, American Ambassador to Japan, and Mrs. MacVeagh.

Motz-Paltauf—Miss Mary Motz, niece of Doctor Charles Norris and Mrs. Norris, to Doctor Rudolf Paltauf, son of Mrs. Richard Paltauf and the late Professor Richard Paltauf, of Vienna.

Richards-Hooker—Miss Clara Richards, daughter of the late Mr. and Mrs. C. Frederick Richards, to Doctor H. Lyman Hooker, son of the late Mr. and Mrs. D'Arcy O. Hooker.

Simonds-Thompson—Miss Katharine Simonds, daughter of Mr. and Mrs. Frank H. Simonds, to Mr. Lovell Thompson, son of Mr. Charles Miner Thompson.

Throop-Bergh—Miss Helen Sands Throop, daughter of Mr. and Mrs. Enos T. Throop, to Mr. Roland Christian Bergh, son of Mr. and Mrs. W. Christian Bergh.

Voorhees-Kimball—Miss Louise Voorhees, daughter of Doctor James D. Voorhees and Mrs. Voorhees, to Mr. Charles E. Kimball, son of Mrs. Charles E. Mapes.

BOSTON

Bryant-Hamlin—Miss Rose Bryant, daughter of Mr. and Mrs. Lincoln Bryant, to Mr. Edward Hamlin, junior, son of Mr. Edward Hamlin.

Cushing-Roosevelt—Miss Betsey Cushing, daughter of Doctor Harvey Cushing and Mrs. Cushing, to Mr. James Roosevelt, son of Governor Franklin D. Roosevelt and Mrs. Roosevelt.

Sims-Hopkins—Miss Margaret Hitchcock Sims, daughter of Rear-Admiral William S. Sims and Mrs. Sims, to Mr. Robert Holbrook Hopkins, son of Doctor Frederick S. Hopkins.

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(Continued on page 45)

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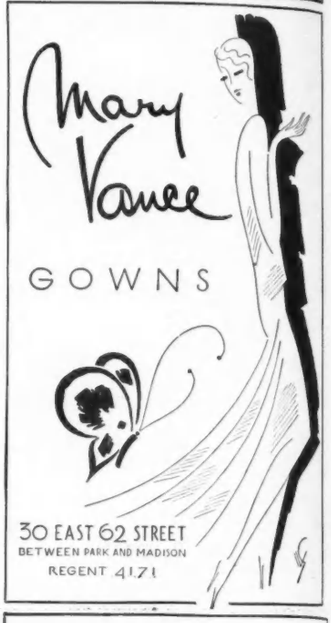

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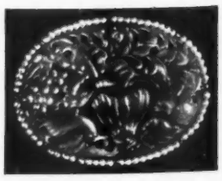

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SOCIETY

(Continued from page 44)

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Parcell-Peabody—Miss Ida Parcell, daughter of Mr. and Mrs. C. F. Parcell, of Riverside, California, to Mr. Laurence Peabody, son of Mrs. Charles E. Peabody, of Seattle, Washington.

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Bartlett-Hetherington—Miss Carmita de Solms Bartlett, daughter of Mr. and Mrs. North Emory Bartlett, to Mr. Seth Caldwell Hetherington, son of Mrs. Clark Thompson.

Bennett-McGrory—Miss Eleanor Custis Bennett, daughter of Mrs. Joseph S. Bennett, junior, to the Reverend John R. McGrory, son of Mrs. M. R. McGrory.

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Chase-Warden—Miss Katherine B. Chase, daughter of Mr. and Mrs. Edward B. Chase, to Mr. Clarence A. Warden, junior.

Justice-Warriner—Miss Inez Lewis Justice, daughter of Mr. and Mrs. Randolph F. Justice, to Mr. R. Dexter Warriner, son of Mr. and Mrs. Samuel Dexter Warriner.

Newbury-Collom—Miss Elizabeth Prudence Newbury, daughter of Doctor Nelson Edwards Newbury and Mrs. Newbury, of Scranton, Pennsylvania, to Mr. Samuel Harper Collom, junior, son of Mr. and Mrs. Samuel Harper Collom, of Germantown, Pennsylvania.

Packard-Bissel—Miss Ann Packard, daughter of Doctor Francis R. Packard and Mrs. Packard, to Mr. Elliston Perot Bissel, junior, of Germantown, Pennsylvania.

Plumer-Judd—Miss Carolyn Heberton Plumer, daughter of Mr. and Mrs. Davenport Plumer, to Mr. Howard Carter Judd.

Rhoads-Houghton—Miss Esther Lowrey Rhoads, daughter of Mrs. Logan Rhoads, to Mr. Walter Edwards Houghton, junior, son of Mr. and Mrs. Walter Edwards Houghton, of Stamford, Connecticut.

Smith-Miller—Miss Phyllis Leah Smith, daughter of Doctor Willis Newton Smith and Mrs. Smith, to Mr. Alexander Ross Miller, of Easton, Pennsylvania.

Starr-Helber—Miss Charlotte Churchill Starr, daughter of Mr. and Mrs. Theodore D. Starr, to Lieutenant Carlyle Leland Helber, U. S. N.

Stevens-Atlee—Miss Ann Conyngham Stevens, daughter of Mr. and Mrs. John Conyngham Stevens, of Jenkintown, Pennsylvania, to Dr. John Light Atlee, junior.

Watson-Moore—Miss Ruth Watson, daughter of Mr. and Mrs. Harry R. Watson, to Mr. Herbert F. Moore.

WASHINGTON

Gardener-Galloway—Miss Martha Gardener, daughter of Mrs. Cornelius Gardener, to Captain Floyd Emerson Galloway, son of Mr. and Mrs. Grant Galloway, of Kentucky.

Weddings

NEW YORK

Bell-Runkle—On June 1, in Saint Bartholomew's Church, Mr. Bertrand F. Bell, son of Mrs. Bertrand F. Bell, and Miss Helen Talmage Runkle, daughter of Mrs. Frederick Palmer.

Campbell-Van Winkle—On May 11, in Calvary Church, Reverend Albert W. Campbell, son of Mr. and Mrs. Walter C. Campbell, of Ossining, New York, and Miss Margaret Kingsland Van Winkle, daughter of Mr. and Mrs. Edward Van Winkle.

Carleton-Loomis—On May 2, in the Church of the Transfiguration, Mr. Guy Edward Carleton and Mrs. Henry Luther Loomis, daughter of Mrs. Nathaniel S. Smith.

Cholmeley-Jones-Coffin—On April 25, in Saint Thomas's Chapel, Mr. Roynon Cholmeley-Jones and Miss Grace Coffin, daughter of Doctor Lewis Augustus Coffin and Mrs. Coffin.

Howes-Paris—On May 8, in the Chapel of Saint Bartholomew's Church, Mr. Robert A. Howes, son of Mrs. Robert Arthur Howes, of Colorado Springs, and Miss Margaret Gracie Paris, daughter of Mr. Francis Ulshoeffer Paris.

Ludlow-Woodworth—On May 7, Lieutenant Richard Morris Ludlow, U. S. A., son of Mrs. James B. Ludlow, and Miss Margery Voorhis Woodworth, daughter of Mr. and Mrs. Ernest Temple Woodworth.

Miller-Crosby—On April 29, Mr. Ralph Miller, of New York, son of Mrs. R. E. Miller, and Miss Celeste Crosby, daughter of Mr. and Mrs. Oscar T. Crosby.

Moses-Simonds—On May 8, in East Hampton, Mr. Charles Kingsley Moses, son of Mrs. Francis Garrison Thompson, and Mrs. Vernon Mann Simonds, daughter of Mr. S. Vernon Mann.

Norris-Greenleaf—On May 11, in Trinity Church, Hewlett, Long Island, Mr. Alfred L. Norris, of Lawrence, Long Island, and Miss Adeline E. Greenleaf, daughter of Mr. and Mrs. John C. Greenleaf, of Hewlett, Long Island.

Sedgwick-de Forest—On May 8, in Grace Church, Mr. Francis Minturn Sedgwick, son of Mr. Henry Dwight Sedgwick, and Miss Alice de Forest, daughter of Mr. and Mrs. Henry W. de Forest.

Stanley-Schniewind—On May 14, in the chapel of the Fifth Avenue Presbyterian Church, Mr. Julian Carr Stanley, son of the late Mr. and Mrs. John Calvin Stanley, of Jacksonville, Florida, and Miss Margaret Schniewind, daughter of Mr. and Mrs. Henry Schniewind, of New York and Glen Cove, Long Island.

Starr-Baker—On May 28, in Grace Church, Mr. Louis Starr, son of Mrs. Hammond Starr, and Miss Kathleen Baker, niece of Mr. and Mrs. Henry Worthington Bull.

Wallop-Moore—On June 1, in the Cathedral of the Incarnation, Garden City, Long Island, the Hon. Oliver Malcolm Wallop, son of the Earl and Countess of Portsmouth, Devonshire, England, and Miss Jean Moore, daughter of Mr. and Mrs. Edward S. Moore.

Walker-Dawes—On May 5, Mr. Donald Seymour Walker and Miss Marion Dawes, daughter of Mr. William R. Dawes.

BALTIMORE

Fairlamb-Steele—On May 11, in the Church of the Ascension, Westminster, Maryland, Ensign Louis Parker Fairlamb, U. S. N., of Richmond, Virginia, and Miss Gwendolyn Steele, daughter of Mr. and Mrs. Guy Wakeman Steele.

(Continued on page 46)

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SOCIETY

(Continued from page 45)

Weddings—Continued

Gatchell-Emory—On May 18, in Mount Calvary Church, Mr. Gordon Gatchell son of Mrs. Skipwith Gordon Gatchell, and Miss Elizabeth Kortright Monroe Emory, daughter of Mrs. E. Griswold Thelin.

Miller-Watts—On May 4, Mr. Llewellyn Miller, son of Mr. and Mrs. Laurence Miller, of Baltimore, Maryland, and Miss Sarah Peale Watts, daughter of Doctor Stephen Watts and Mrs. Watts, of Charlottesville, Virginia.

Posey-Boone—On May 30, Mr. Charles Rowland Posey and Miss Carlyle Boone, daughter of Mr. and Mrs. W. Kennedy Boone.

BOSTON

Coburn-Rhodes—On April 27, in the New Old South Church, Mr. Arthur Leslie Coburn, junior, son of Mr. and Mrs. Arthur L. Coburn, and Miss Priscilla N. Rhodes, daughter of Mrs. Frederick F. Rhodes.

LOS ANGELES

Coger-Daniel—On April 20, Mr. Edwin John Coger, son of Mr. and Mrs. Harry J. Coger, and Miss Fannie Elizabeth Daniel, daughter of Mr. and Mrs. Warren D. Daniel.

Martin-Morrison—On June 4, Mr. Louis Keith Martin, son of Mrs. Louis M. Martin, and Miss Ethel Morrison, daughter of Mr. and Mrs. Phillips Morrison.

Simpson-Calhoun—On April 13, in the Little Church of the Flowers, Mr. Walter Jewett Simpson, son of Mr. and Mrs. John Simpson, and Miss Mabel W. Calhoun, daughter of Mr. and Mrs. Nathan Sands Calhoun.

PHILADELPHIA

Bendere-Buzby—On June 1, in the Church of Our Saviour, Mr. Edward Charles Bendere and Miss Florence Free Buzby, daughter of Mr. and Mrs. Harold Amos Buzby.

Brewer-La Motte—On May 18, in the Emmanuel Protestant Episcopal Church, Wilmington, Delaware, the Reverend William Augustus Brewer and Miss Augusta La Motte, sister of Mr. Ferdinand La Motte.

Cope-Barringer—In May, in Old Saint David's Church, Radnor, Pennsylvania, Mr. Thomas P. Cope and Miss Elizabeth W. Barringer, daughter of Mr. and Mrs. Daniel Moreau Barringer.

Myers-Smith—On May 25, Mr. Richard Myers, of Philadelphia and New York, and Miss Carol Preble Smith, daughter of Mr. and Mrs. L. Howard Weatherly.

Schildhauer-Kennedy—On June 1, Lieutenant Clarence Henry Schildhauer, U. S. N., and Miss Carmita de S. Kennedy, daughter of Mr. and Mrs. Frederic P. Kennedy, of Germantown, Pennsylvania.

SAINT LOUIS

Brandon-Armstrong—On May 4, Mr. Charles Andrew Brandon, son of Mr. and Mrs. O. A. Brandon, of Auburn, Indiana, and Miss Eugenia Armstrong, daughter of Mr. and Mrs. Willard Percy Armstrong.

WASHINGTON, D. C.

Pepper-Magill—On May 27, at Saint John's Church, Mr. William Platt Pepper, son of Mrs. William Pepper, and Mrs. Louis J. Magill.

Weddings—To-Come

NEW YORK

Alexander-Dunn—On June 7, in Saint James's Church, Miss Emily Read Alexander, daughter of Mr. and Mrs. William Fontaine Alexander, to Mr. Roswell Colt Dunn.

Brown-Evans—On June 8, Miss Eleanor Goodwin Brown, daughter of the Reverend Arthur Judson Brown and Mrs. Brown, to Doctor Charles H. Evans.

Marlowe-Wheeler—In June, Miss Albertine Marlowe, daughter of Mr. and Mrs. W. Dudley Marlowe, to Mr. Arthur E. Wheeler, son of Mr. and Mrs. Frederick S. Wheeler, of New York and Locust Valley, Long Island.

BALTIMORE

McEvoy-Cromwell—In June, Miss Maria McEvoy, daughter of Mr. Patrick McEvoy, to Mr. Michael Jenkins Cromwell, son of Mr. and Mrs. W. Jenkins Cromwell.

Scarlett-Stout—On June 22, in Emmanuel Church, Miss Helen Scarlett, daughter of Mr. and Mrs. William G. Scarlett, to Mr. Merrill Langdon Stout, of Short Hills, New Jersey.

Whitridge-Bergland—On June 8, at Christ Church, Miss Julia Whitridge, daughter of Mr. and Mrs. Morris Whitridge, to Mr. John McFarland Bergland, junior, son of Doctor John McFarland Bergland and Mrs. Bergland.

Wilson-Ross—In June, Miss Priscilla Wilson, daughter of Mr. and Mrs. Louis L. Wilson, of Frederick, Maryland, to Mr. Charles Worthington Ross, third.

BOSTON

Braggiotti-Lodge—On July 6, Miss Francesca Braggiotti, daughter of Mr. Isidore Braggiotti, to Mr. John Davis Lodge, son of Mrs. George Cabot Lodge.

PHILADELPHIA

Bromley-Williams—On June 22, at Saint Paul's Church, Elkins Park, Pennsylvania, Miss Josephine H. Bromley, daughter of Mr. and Mrs. Charles Sawyers Bromley, to Mr. David Alexander Williams, son of Mr. and Mrs. Ira Jewell Williams.

Hunter-Ingalls—On June 14, Miss Mary Reeves Hunter, daughter of Mrs. Ernest Howard Hunter, to Mr. George Howard Ingalls, son of Mr. and Mrs. George Hoadby Ingalls.

Packard-Bissell—In the autumn, at Saint David's Church, Radnor, Pennsylvania, Miss Ann Packard, daughter of Doctor Francis R. Packard and Mrs. Packard, to Mr. Elliston Perot Bissell, junior, of Germantown, Pennsylvania.

WASHINGTON

Hume-Hayes—On June 11, at Saint Paul's Episcopal Church, Miss Annie Graham Hume, daughter of Mr. and Mrs. Charles Hume, to Mr. Charles Willard Hayes.

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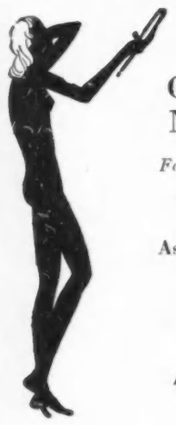

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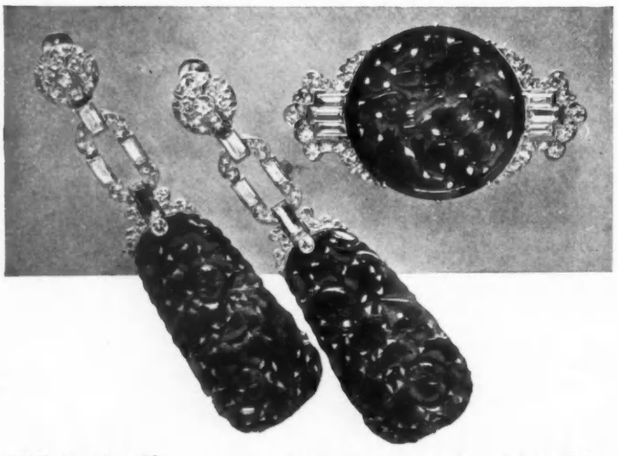

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SUMMER FASHIONS

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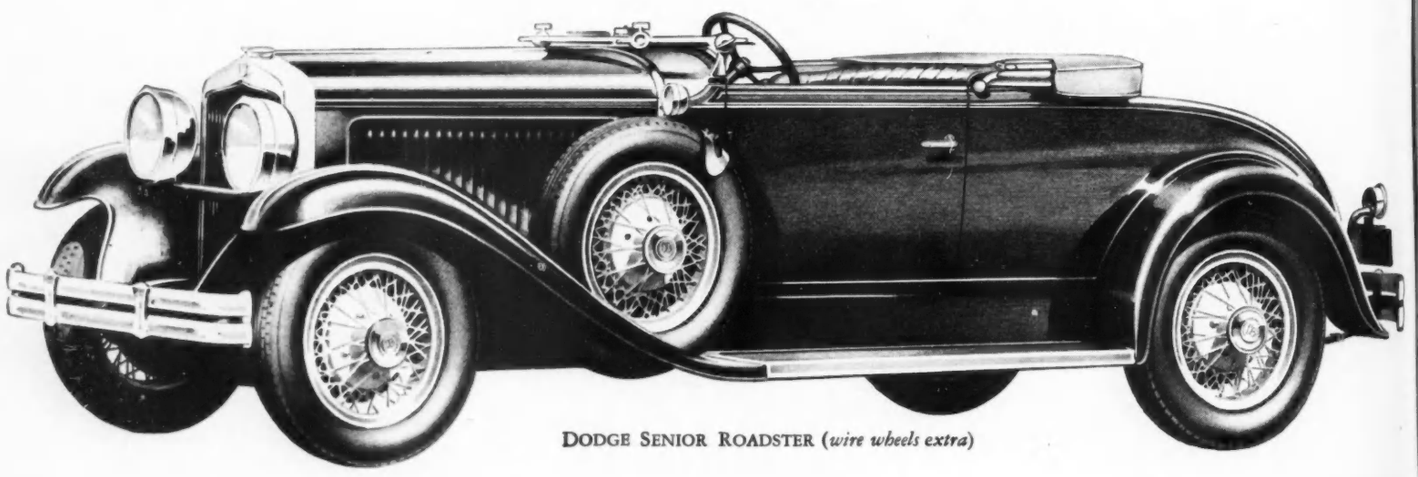

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VOGUE'S EYE-VIEW OF THE MODE

DO clothes bore you? They do many women. Like the old lady who killed herself when she began to figure up how much more buttoning and unbuttoning she would have to do before she died, some women feel that this business of selecting, buying, and matching is rather a stupid nuisance. They groan at the thought of shopping. They lament changes of season or style, which necessitate new additions to the wardrobe. They profess indifference to the mode. In the words of Beau Brummell, they are clothed, not dressed.

Well, this attitude is rather a pity. Clothes, like any of the routine of living, can be a problem or a game, according to the point of view. Viewed statistically, the number of frocks that will be purchased, worn, and discarded by the average woman for the next twenty years of her existence is depressingly exhausting. It assumes the dreary proportions of racks of dresses in a wholesale house—unending, characterless, repetitious. But anything—dinners, journeys, theatres—becomes drearily monotonous when viewed in such a dry-as-dust light. Your true romantic looks upon them all as a series of adventures or possible adventures, at least, and certainly he or she derives more enjoyment from them than if a dinner were looked on merely as satisfying hunger in company, a journey as going from one place to another by mechanical means, and a theatre as a lighted proscenium with rows of seats in front of it.

Clothes can be adventures, too, if the wearer likes. They can express moods, be amusing or charming, demure or debonair. The French realize this more than any other people. Who but a Frenchwoman would name an evening gown, *"Ciel, Mon Mari!"* as did one of the great creative geniuses of the place Vendôme? No one could be bored with a frock like that.

Play with your clothes a little, and we venture to think you will find them, like any other games, more interesting when you try to understand and enjoy them. And, may we add, if you read Vogue, you will acquire a feeling for the fine technique of dress, which is an art in itself, and never, never boring.

Cecil Beaton

Mrs. Iselin's distinguished charm and her three children, the Misses Beatrice and Audrey and Master Oliver, give a particularly happy atmosphere to her home at Westbury, Long Island

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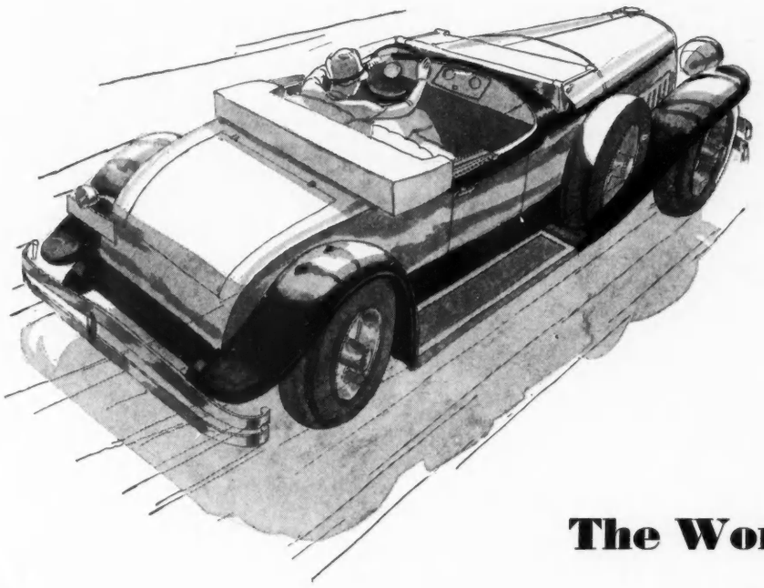

The Woman's Reason

"Pour le Sport"

Along the sleek macadam ribbons of Long Island roadway, the gay motors of dashing young women are increasing every day. Curving down Boston's North Shore Road from Magnolia to town, slim hands with rings signal at intersections from enormously powerful sports roadsters or impertinent small Fords, painted pale yellow, bright as canary birds. Long lines of cars in the Green Spring Valley on Hunt Cup Day have been manœuvered into their limited parking places by feminine drivers. The Main Line is crowded with girls hurrying out to the Devon Horse Show unassisted by chauffeurs or beaux. Women drive their own cars. Ask the girl who does not own one if she does not feel conspicuous without an automobile, when all her feminine friends, the very rich and the smartly poor, pull up at the door of their rendezvous with skill, dispatch, and confidence.

The roadways are full of women drivers. The water is cut crisply by the sharp prows of their speed-boats, as simple to manage as a car and just as convenient. Presently, the bridge-playing guests of a lazy summer afternoon will arrive, as many now do in England, circling down from the skies near their hostess's house. Around New York and our other great cities, charming communities such as Westbury and Manhasset have found themselves Adamless Edens on week-days. Husbands leave for town early. The chauffeur probably is dispatched with the children and governess to a near-by beach. Then, the lady of the house runs out, hops into her own runabout, and goes just where she wills, when she wills, as fast as she wills. Not only is she independent of the plans of others, free of bother about the chauffeur's lunch or the car to meet the guests arriving on the 5:45, but she greatly prefers the lack of dowdiness and formality in driving herself. Like the casual sports clothes worn now all day by every one, in preference to the silks and satins we once put on every afternoon, the two-seater seems infinitely more chic than poking around the green countryside in a pompous limousine or touring-car with a severe chauffeur in uniform at the wheel.

Our most elaborate friends no longer join us in a Gargantuan closed car with two men on the box, or sweep in from their yacht in a cutter manned by six sailors. It would be like appearing at a small summer dance in the *grande toilette* of velvet you would wear to the opera. Mousseline de soie or even thin cotton is more in the modern taste.

Many of the cars are small, and even the very large, very powerful automobiles in favour with the younger generation give a false effect of comparatively moderate size, due to the fact that, although the wheel base may be one hundred and forty inches, the body is usually a two-seater. No one wants to conduct a clumsy family machine around the narrow streets of our watering-places. This affectation of simplicity has been carried very far indeed; I once knew a family at Bar Harbor who ran a station wagon mounted on a Rolls-Royce chassis!

Look at the line drawn up outside the Woman's National, that strictly female golf club which has such good links that even scornful husbands are

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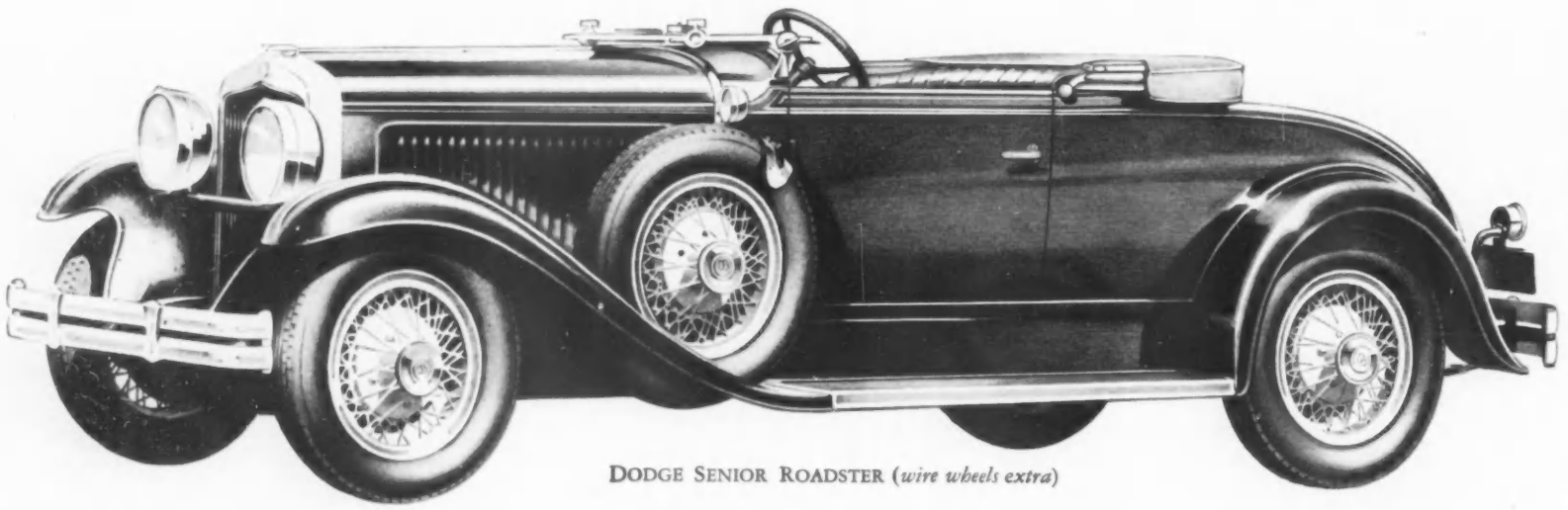

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VOGUE'S EYE-VIEW OF THE MODE

DO clothes bore you? They do many women. Like the old lady who killed herself when she began to figure up how much more buttoning and unbuttoning she would have to do before she died, some women feel that this business of selecting, buying, and matching is rather a stupid nuisance. They groan at the thought of shopping. They lament changes of season or style, which necessitate new additions to the wardrobe. They profess indifference to the mode. In the words of Beau Brummell, they are clothed, not dressed.

Well, this attitude is rather a pity. Clothes, like any of the routine of living, can be a problem or a game, according to the point of view. Viewed statistically, the number of frocks that will be purchased, worn, and discarded by the average woman for the next twenty years of her existence is depressingly exhausting. It assumes the dreary proportions of racks of dresses in a wholesale house—unending, characterless, repetitious. But anything—dinners, journeys, theatres—becomes drearily monotonous when viewed in such a dry-as-dust light. Your true romantic looks upon them all as a series of adventures or possible adventures, at least, and certainly he or she derives more enjoyment from them than if a dinner were looked on merely as satisfying hunger in company, a journey as going from one place to another by mechanical means, and a theatre as a lighted proscenium with rows of seats in front of it.

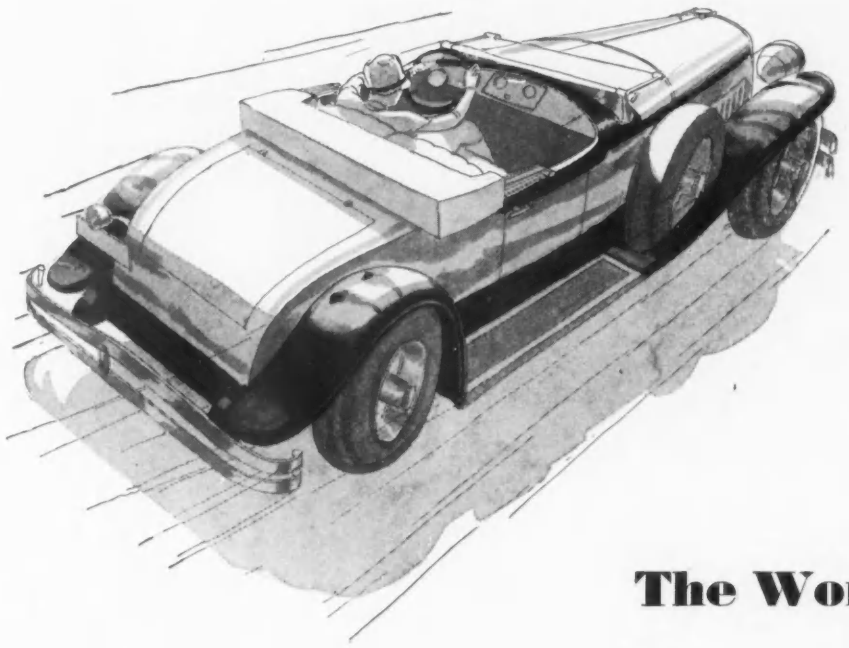
Clothes can be adventures, too, if the wearer likes. They can express moods, be amusing or charming, demure or debonair. The French realize this more than any other people. Who but a Frenchwoman would name an evening gown, *"Ciel, Mon Mari!"* as did one of the great creative geniuses of the place Vendôme? No one could be bored with a frock like that.

Play with your clothes a little, and we venture to think you will find them, like any other games, more interesting when you try to understand and enjoy them. And, may we add, if you read Vogue, you will acquire a feeling for the fine technique of dress, which is an art in itself, and never, never boring.

Cecil Beaton

Mrs. Iselin's distinguished charm and her three children, the Misses Beatrice and Audrey and Master Oliver, give a particularly happy atmosphere to her home at Westbury, Long Island

Mrs. Oliver Iselin



The Woman's Reason

"Pour le Sport"

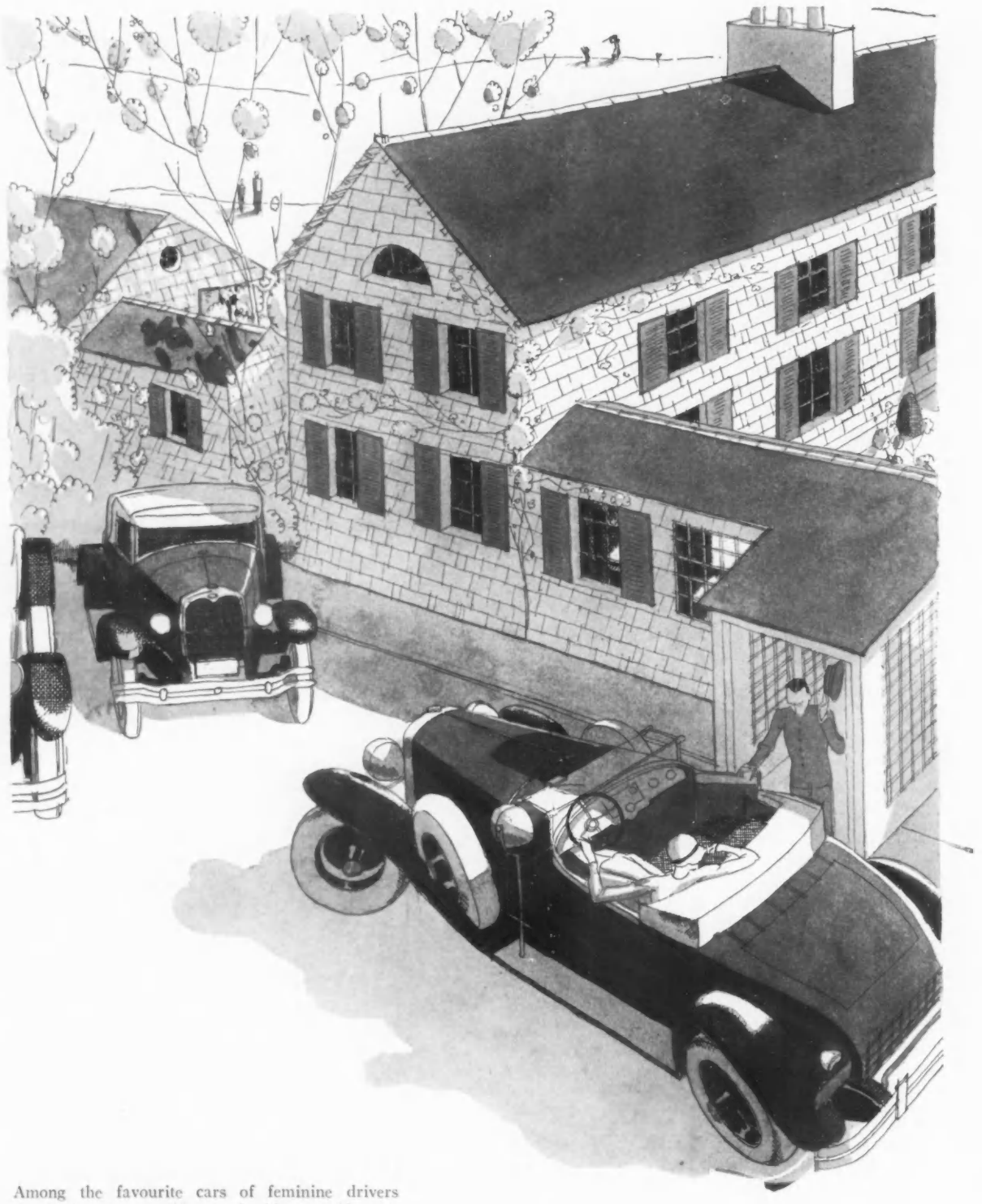
Along the sleek macadam ribbons of Long Island roadway, the gay motors of dashing young women are increasing every day. Curving down Boston's North Shore Road from Magnolia to town, slim hands with rings signal at intersections from enormously powerful sports roadsters or impertinent small Fords, painted pale yellow, bright as canary birds. Long lines of cars in the Green Spring Valley on Hunt Cup Day have been manœuvered into their limited parking places by feminine drivers. The Main Line is crowded with girls hurrying out to the Devon Horse Show unassisted by chauffeurs or beaux. Women drive their own cars. Ask the girl who does not own one if she does not feel conspicuous without an automobile, when all her feminine friends, the very rich and the smartly poor, pull up at the door of their rendezvous with skill, dispatch, and confidence.

The roadways are full of women drivers. The water is cut crisply by the sharp prows of their speed-boats, as simple to manage as a car and just as convenient. Presently, the bridge-playing guests of a lazy summer afternoon will arrive, as many now do in England, circling down from the skies near their hostess's house. Around New York and our other great cities, charming communities such as Westbury and Manhasset have found themselves Adamless Edens on week-days. Husbands leave for town early. The chauffeur probably is dispatched with the children and governess to a near-by beach. Then, the lady of the house runs out, hops into her own runabout, and goes just where she wills, when she wills, as fast as she wills. Not only is she independent of the plans of others, free of bother about the chauffeur's lunch or the car to meet the guests arriving on the 5:45, but she greatly prefers the lack of dowdiness and formality in driving herself. Like the casual sports clothes worn now all day by every one, in preference to the silks and satins we once put on every afternoon, the two-seater seems infinitely more chic than poking around the green countryside in a pompous limousine or touring-car with a severe chauffeur in uniform at the wheel.

Our most elaborate friends no longer join us in a Gargantuan closed car with two men on the box, or sweep in from their yacht in a cutter manned by six sailors. It would be like appearing at a small summer dance in the *grande toilette* of velvet you would wear to the opera. Mousseline de soie or even thin cotton is more in the modern taste.

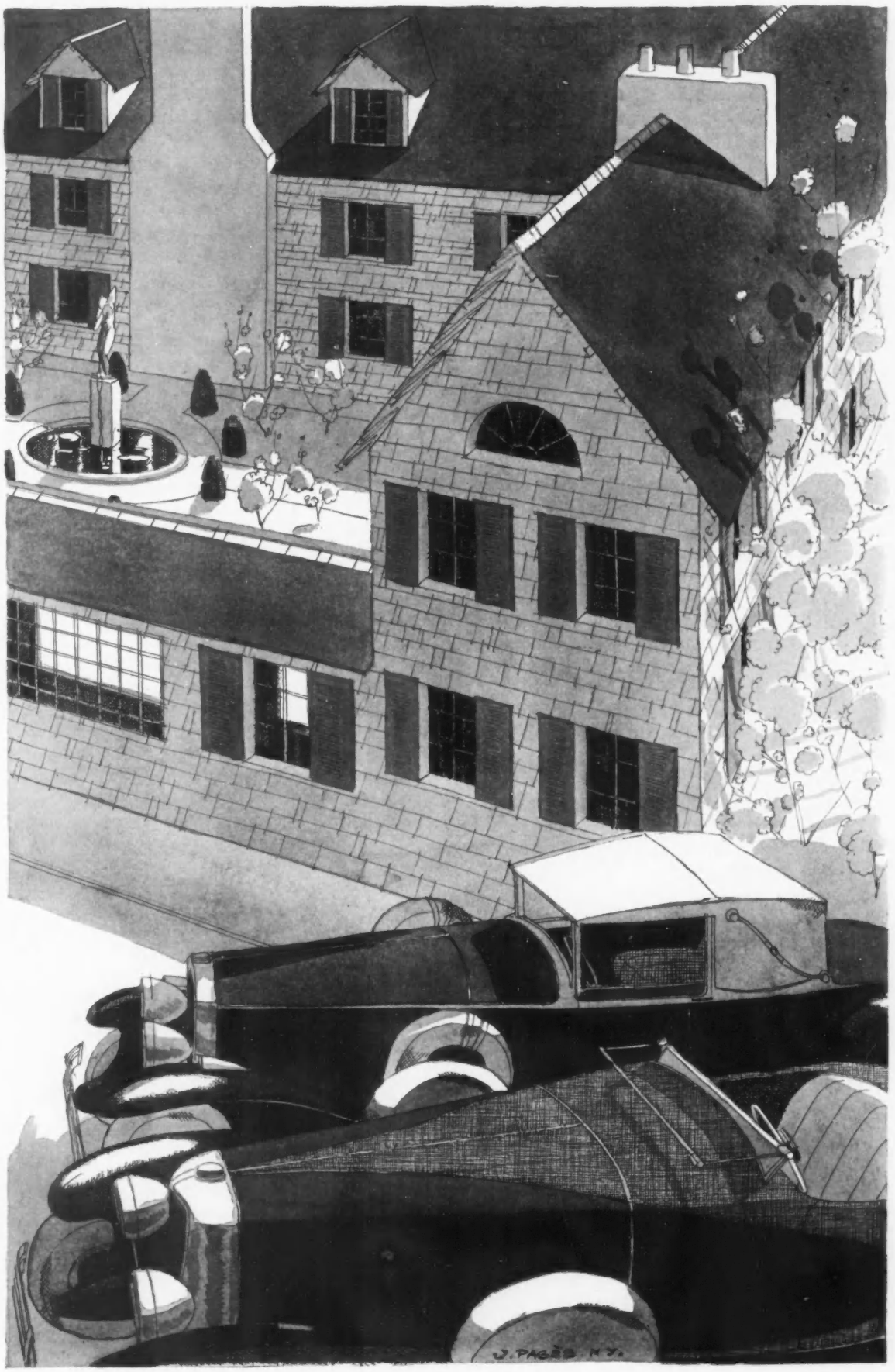
Many of the cars are small, and even the very large, very powerful automobiles in favour with the younger generation give a false effect of comparatively moderate size, due to the fact that, although the wheel base may be one hundred and forty inches, the body is usually a two-seater. No one wants to conduct a clumsy family machine around the narrow streets of our watering-places. This affectation of simplicity has been carried very far indeed; I once knew a family at Bar Harbor who ran a station wagon mounted on a Rolls-Royce chassis!

Look at the line drawn up outside the Woman's National, that strictly female golf club which has such good links that even scornful husbands are



Among the favourite cars of feminine drivers are the Ford convertible coupé with a rumble seat, the La Salle sports roadster, the Pierce Arrow convertible coupé with a tan canvas top, and the Duesenberg sports phaeton with rear cowl and wind-shield. All of them play prominent parts in the gay life of the smart spots that dot the countryside, where dashing young women prefer the independence of driving themselves to the formality of being driven by the family chauffeur. As a result, the casual two-seater now seems smarter than pompous limousines or powerful touring-cars

THE CARS AT PIPING ROCK
ON A SUMMER MORNING


J. PAGÈS N.Y.

delighted to get guest privileges for the course. No better example could be quoted of the present popularity of self-conducted tours.

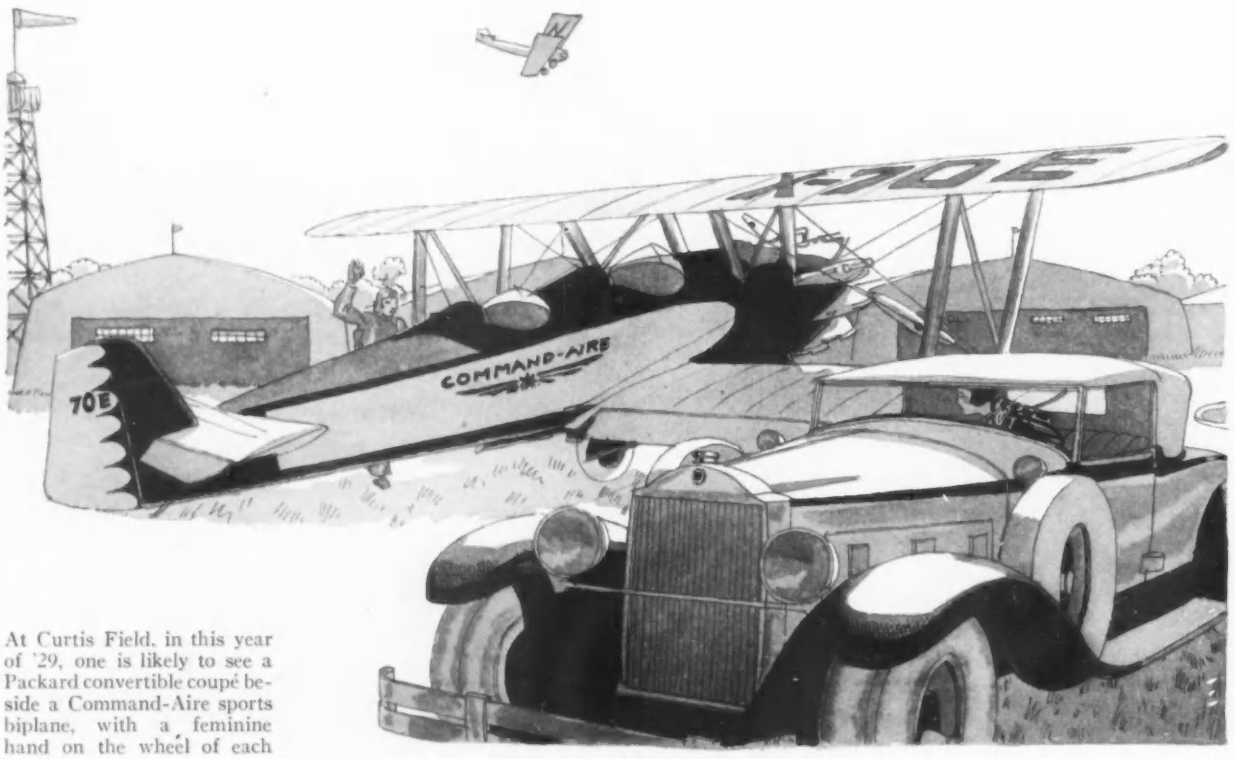
The Chrysler exactly fills the bill of requirements—smooth, swift, reliable, good-looking, with the extreme flexibility demanded by women owners. It has, also, an intangible suggestion of youthfulness, which further endears it to its lady friends. A very large percentage of Chryslers stands in every line of parked cars. Last year, a wave of turquoise, almost baby-blue, Chryslers flashed up the driveways of countless clubs. Pale cream-yellow is excellent this year. The two-passenger sports roadster, "75," with a really comfortable rumble, was one woman's particular pet, having known personally the remarkable performance of three "vintages," since the car first appeared six years ago; but the Imperial by Chrysler will, of course, go even faster, and every young woman driver in the world gets a kick out of passing all the other cars on the road. The simple classification by numbers—"65," "75"—gives the speed guaranteed each price of car, a speed which, by the way, is always backed by the car's performance. A Chrysler sports model is sketched on page 53.

Miss Edith Woodward, Mrs. Vincent Astor, and dashing Miss Gertrude Lawrence, the English star, drive Chryslers around the highways and byways of New York and Long Island. Although Miss Lawrence owns a magnificent Bentley, surely one of the most exciting and thrilling names in the motor world, the practical side of driving an American car in America where service stations are available is obvious.

Speed is essential. We live far from the places where we wish to drop in for tea or luncheon, and we must keep our appointments as exactly as possible. A swim in the early morning, golf and lunch at Piping Rock, an appointment in town at three-thirty, and one must be back somehow by seven for dinner and a dance at Southampton. No wonder one covets one's neighbour's Duesenberg, which takes seventy miles an hour as if it were quietly trundling along and can accelerate from five to ninety miles an hour in less than a minute. It is a racing car made conservative enough for the woman driver. It is, of course, a luxury car, a car to make the envious gape, and it not only "does" over a hundred miles an hour with ease, but has looks which many find equal to those foreign cars in the same class, the Minerva, Hispano, and Isotta.

La Salle is a graceful car, with a great deal of charm for the female eye on account of its smart lines. The convertible two-passenger coupé and the sports phaeton are much favoured by younger women for their own use.

In this price class, mention must be made of the smooth, swift Marmon, a car whose name is a guarantee of good looks and good quality. Certain motors need hardly a word to commend them, so well-known are they as standards *(Continued on page 160)*



At Curtis Field, in this year of '29, one is likely to see a Packard convertible coupé beside a Command-Aire sports biplane, with a feminine hand on the wheel of each

Frivolous Aspects of Social Precedence

by Lydia Chapin Kirk

A FASHIONABLE and lovely lady, head of our propaganda commission during the Great War, lost her passport at the Swiss border. The lady spoke very little French, but the astonished customs officers made way for her when she said: *"Mais, vous ne comprenez pas que je suis la bonne amie du Président Américain."*

Although the lady never understood why the *chef de douane* offered her so gallant an escort back to her railway carriage, we can think of no other method by which social precedence might so easily have been established. Perhaps, the case in point is extreme, and the ladies of our official society would hesitate to employ such measures to make certain of their social status. Politicians of an earlier day, however, were called upon to make recognition of another lovely lady more closely related to a cabinet officer. President Jackson nearly left the White House on account of the episode, and tongues wagged fast and furiously. Now that matters of social and diplomatic etiquette are once more before the public, it behooves us to consider these problems of rank and privilege.

Ages hence, when the last trumpet sounds, we wonder to whom will go the pass for entrance into Paradise. Cleopatra will scarcely stand aside for Queen Elizabeth, nor Catherine of Russia for a mere chit of a girl like Joan of Arc. It will have to be a wise council of saints and sages who will decide these delicate questions. Perhaps, Saint Paul may preside. He always had very definite ideas about the proprieties of ladies' conduct. We suspect, however, that his real trouble will come with Queen Victoria, not to mention some slight difficulty with Catherine de Medici.

In the beginnings of our own republic, when the President's drawing-room had all the pomp and formality of an audience chamber, everything passed off decorously enough. But with the rude appearance of Democrats shouting loudly about the Rights of Man and taking at its face value the phrase, all men, and (even worse) all women, are born free and equal, the confusion was terrible. President Jefferson conceived the happy idea of inaugurating what has been known as *pêle-mêle* entrance. It became a spectacle of the kind that attends most marine disasters. Women and girls, ambassadors and ministers, swordless, coatless, trampled one another in order to arrive first at the dining-room door, and we suppose the seating of the table to have become a game like "Going to Jerusalem."

Now that we think of it, why not suggest that last as a pretty solution for those entertaining a mixed company? Delicate strains of music would play while the guests circled about the table, wary eyes cocked upon the desired seat of honour. At a random instant, the music would break off suddenly, and, if a self-important lady found herself side by side with an attaché from one of the lesser principalities, chance, not the State Department, would be blamed.

To the uninitiated, the problems of official society are as mysterious as the rituals of the Mayas. Yet, woe betide any one in a position of prominence who dares to break them. We remember vividly attending a dinner where a young wife of a new senator sat obediently waiting for her elders to precede her home. Hours passed. Dowagers came to the end of their conversation and their handkerchiefs, stout Congressmen sat on the edges of their gilt chairs, admirals and generals coughed and fidgeted at their wives, and a timid under-secretary, bound for the midnight train to New York, planned feverishly how he might appear at a nine A.M. appointment in his evening clothes. Finally, a senior senator, but a bachelor, and one without a sister, crossed the room to the lady in question. "Madam," he said, "it is nearly twelve o'clock. Would you mind going home?" Suddenly, realizing her mistake, the lady rose and fled like Cinderella from the ball.

There have been books innumerable published upon official etiquette. The State Department has an entire section devoted to its study and practice. It is rumoured that the young gentlemen assigned there recently grew white-haired in a single night. A pity, as they had been chosen for their good looks, as well as their tact.

Perhaps nothing emphasizes more clearly America's new and dominating position in the world than this growing preoccupation for social precedence. Heretofore, it has been confined to the diplomatic corps and the immediate official family of the President. Today, we are all eager to do the right thing, and the court of the Hapsburgs had no more rigid code than that in force at the present moment. The language of flowers, for instance, is simple compared to the elaborate symbolism of bending one's visiting-card. Every turned corner has a different meaning, and bewildered ladies too often leave messages of condolence upon healthy and happy friends.

But, in the end, we are persuaded that common sense and breeding must dictate good manners. While a thoughtful hostess will not create international episodes at her dinner-table, she will allow her decisions to be governed by that social instinct that is woman's dearest possession. A tired diplomat, allotted by a hard fate to a seat beside the plain wife of one of his plainest colleagues, will appreciate more than any note or treaty the promise of the butler who looks over his shoulder as he ruefully eyes the name of his dinner-partner and whispers, "There's better on the other side, sir."

Steichen

THE HAT WITH THE LIFTED BRIM

Steichen

(Opposite page) This Reboux hat has the brim lifted to show the forehead. The crown is of beige felt, the brim of Milan straw. The chiffon dress is in red, black, and white; costume from Bendel; jewels from Black, Starr and Frost. (Above) Beige honeycomb straw is used for this Agnès turban. The Louiseboulanger dress and sleeveless jacket are in beige, brown, and blue crêpe; costume from Milgrim

TURBANS LEAD

THE MODE FOR TOWN

Reboux has used a natural coloured diagonal striped novelty woollen for this toque, which is trimmed with beige and red grosgrain ribbon and has a bag to match. The accompanying scarf is of beige, red, and white crêpe de Chine; from Bendel

WOOLLEN

IS USED FOR HATS AND BAGS

Patou designed this rough straw sailor hat in yellow-beige banded in brown, worn with a Chanel coat of beige jersey striped in red and green. The envelope purse is of the same jersey novelty. From Saks-Fifth Avenue

Stelchen

(Above) The medium-sized hat has gained in chic. This one, from Alphonsine, is of natural bangkok with its brim tilted in front and back and trimmed with black felt. The sleeveless dress from Patou is of orange crêpe with a white georgette crêpe ruffle; Jay-Thorpe. (Opposite page) Goupy designed this youthful medium-sized hat of hair-lace and fish-net. The Louiseboulanger dress is of black-and-white crêpe de Chine; Bergdorf Goodman. Jewels from Black, Starr and Frost

THE SHALLOW-CROWNED BONNET

Stelchen

THE BLACK HAIR-LACE HAT

(Above) These three costumes are smart for summer dining in the new Casino in Central Park. The Paquin wrap of black satin has tier after tier of flat ruffles; Gervais. The dinner-dress of black lace and chiffon is worn with an Agnès turban of black lacquered fish-net; Hattie Carnegie. A black ballibuntal hat accompanies the Chanel dinner-dress of black-and-beige lace; Bergdorf Goodman. (Opposite page) The black linen suit has a white linen blouse; Bonwit Teller. The two-piece dress from Lanvin is of black crêpe roma trimmed with white crêpe and bands of flat white beads; Saks-Fifth Avenue

HOT-WEATHER CHIC IN NEW YORK

NEW YORK in summer is now lively as a chameleon. Have you seen it, felt it, revelled in it, laughed through it, danced through it, dressed for it in gay and vivacious clothes?

Have you carried its allure into the cold December days, and remembered the irresponsible joyousness of it, and sighed lustily and romantically for its happy return?

Well, it's here again. And it promises to be livelier, more colourful, more informal and happy-go-lucky than it was last summer.

The late Victorians elegantly denied that they were to be found in the city during the hot months. The green hollands and the grey linens of the houses proclaimed this fashionable fact, although back rooms of the houses proclaimed otherwise. The late Edwardians, also, were wont to explain their presence in New York in the *tabou* months, when, and if, they were caught by those whose opinion mattered. But the gay Georgians of to-day are sprinkled all over the place.

The town house or apartment must be kept partially open for the working male who must remain in town. And be it said that he stretches his arms, raises his chin, and goes zestfully into the hot-weather pleasures of town! The formality of important housekeeping is thrown to the winds. And the ladies in the country and at seaside concoct a thousand and one tales as excuses to be in town also. When their imagination flags, it is September and then the reasons become truthful.

Oh, yes, New York is very gay in the hot months since the spirited younger generation took hold of its social aspects. It has entered into a new social tradition. It has suddenly become a happy hunting-ground for women of chic who refuse to be relegated to the waste places with the children for five days a week!

Much of this hot-weather gaiety is partly due to new phases in women's lives brought about by commercial work. They may labour through necessity or for that important thing, the development of one's native resources and the chasing away of that particular devil who ensnares idle lives. Also, large segments of the younger wives take hold of their newly accepted prerogative of rebellion, or self-determination, if that is the prettier word, and remain in New York with their husbands, running up to Newport, or down to Southampton, or wherever they prefer. They insist that it's better than the effortless life in vacation spots. They tell you, this important young set, that "they adore New York in summer," that they weary unto death of the formalities of fashionable places or the "dead centre" of a country house in August.

Sensing the newly arrived situation, New York decided to deck itself with flags of pleasure, not only for the New Yorkers, but for the holiday-making Americans streaming in glorified covered wagons from the West over the Oregon Trail, from the Southern palmettos to a cooler spot, from the busy golden towns edging the Great Lakes to "the fringes of a continent," as Elinor Wylie once put it. All with silver in their pockets and joy in their hearts, hunting the honey-pot that rests here at the end of the rainbow.

And thousands of these are "ferrying over," and there are parties galore before the ship pushes off. So country comes to town to make the flags of pleasure break out to a brisk breeze. This casualness and informality get under the skin. None but impulsive engagements are considered. A telephone an hour ahead preludes the happiest sort of a party. One young matron sitting (*Continued on page 146*)

PARIS AND VOGUE AGREE

(Left) Mademoiselle Patiño, who is to marry the Marquis del Merito, includes "Beauty," a bright blue crêpe dress, in her trousseau. This Patou model, shown in the March 30 Vogue, is typical of the new long evening gowns

IN June, Paris reaches its zenith. Everybody is rushing to attain some pleasure, striving to fulfil some aim. Yet, in this mad race, contrary to all logical expectations, ninety-nine women out of a hundred look happy and beautiful, for their clothes fit their needs as their spirit fits the season.

In which forgotten street corner of Paris lies the magic source of all this excitement, enthusiasm, and subtle inspiration? What deity, protecting the overwhelmed dilettante, orders this marvellous pageant? Perhaps, some strange instinct leads artists, painters, writers, and dressmakers unconsciously to plan a new future together, causes Mademoiselle Chanel to hear the inspired whispers of Cocteau, and brings Lucienne of Reboux to pore over the old Persian secrets and complicated lore. The instinct that guides a young girl in the right choice of a hat, teaches her how to walk and how to smile, is the same instinct that animates the creators. This instinct, inspiration, call it what you will, is the spirit of Paris. It permeates every street and boulevard. You may not understand it, but you can not escape its influence, and Vogue feels it very strongly.

Every season, weavers propose tweeds, silks, and linen, artists offer modern designs, dressmakers sketch, pin, stitch, and cut, women of the wide world sit, watch, and decide. A short while ago, Vogue saw the collections; now, its forecasts are being realized along the highways and its choices confirmed. That is why it is more of a pleasure than a surprise to meet the Hon. Mrs. Reginald Fellowes wearing the ensemble of léda cloth shown on page 109 of the May 11 issue of Vogue —an ensemble that Augustabernard has made for her in grey-beige trimmed with blue fox. Three-quarters length coats and dressmakers' suits have proved their chic. H. H. the Princesse Théodore de Russie, driving down the Champs-Elysées, looks extremely smart and Parisian wearing Lelong's typical day dress, "Fétiche," in beige. That means that the peplum is *à la mode*. The Princesse Jean-Louis de Faucigny-Lucinge, with her individual taste, has chosen "Sada Yacco" from J. Suzanne Talbot, an afternoon dress of plain red and red-and-white printed crêpe de Chine (shown at the lower right on page 44 of the March 30 Vogue), and one knows that flounces and pleats are approved this season.

The Duchesse d'Albe appeared at the Ritz wearing this Augusta-bernard dress of black lace. (Above, centre) In the wardrobe of the Comtesse de Beauchamp is this Louiseboulanger rose-and-brown printed chiffon evening gown

Mademoiselle Patiño, the daughter of the Bolivian Minister to Paris, who is soon to marry the Marquis del Merito, has chosen many of the dresses in her trousseau at Patou's. Among them, "Beauty," an unusual dress of bright crêpe, is remarkable for its straightness and length. This was shown in Vogue of March 30, on page 45. That means that the new lines are approved by the younger generation.

As a proof of the continued chic of flowered taffeta, the lovely Duchesse de Peñaranda has selected Louiseboulanger's dress of printed taffeta in brownish-red, with its unusual puffs and skirt, which Vogue showed on page 86 of the April 13 issue, while the tall and slender Comtesse de Beauchamp prefers the dress of printed chiffon in rose and brown, with great length of skirt, a high, softly draped neck-line in the front, and a handkerchief knotted in back (shown on page 89 of Vogue for April 27). Printed chiffons are very much with us, in all their lovely variety.

The Comtesse Pierre de Jumilhac (who was formerly Mrs. Constance Coolidge), ordered a chic tailored suit, from Worth, very classical in line and proportions, and

In this lovely Louiseboulanger dress of printed taffeta, worn by the Duchesse de Peñaranda, the simple line of the bodice makes an effective contrast to the intricacy of the skirt. This model was photographed in the April 13 Vogue

(Left) H. H. the Princesse Théodore de Russie makes a charming appearance in this belted Parisian day dress of beige crêpe, which is a Lucien Lelong model called "Fétiche." The circular skirt flounce is designed to augment the cut of the peplum

she hesitates between a close-fitting grosgrain and a black felt hat with a small bunch of camellias over the left ear, which Marie-Christiane has made.

Navy-blue georgette crêpe and dark red tulle from Molyneux have been part of Mrs. Cole Porter's choice for the evening, and, for daytime, she wears a navy-blue and white one-piece dress with a cardigan lined with crêpe georgette printed in white and navy-blue. Blues are very good. Beige is classic, so Mrs. Alastair Mackintosh has chosen a sports dress in beige from the same house, worn with a beige cardigan made in a Meyer open-weave woollen.

The beautiful Baronne d'Almeida (the former Miss Barbara Tapper) has selected all her clothes at Chanel's, among them a very smart two-piece costume in navy-blue wool with a pale pink jersey jumper, with which she wears a hat of navy-blue felt from Marie-Christiane. Navy-blue and rose is a very smart colour combination. Her sleeveless runabout dress of beige jersey shows that Chanel and smart women agree about self-incrustations and bows. A more formal ensemble has a coat of brown jersey over a dress of brown-and-beige printed chiffon with a bertha collar reaching to the shoulders. The two important notes of this costume are: brown and the bertha.

The Chanel jersey tulle evening dress with length and drapery at the back and side is very popular. Lady Abdy has it in black, the Baronne d' Almeida in cherry-red. Of course, white satin—in fact, white of every sort—also is a smart choice.

At Molyneux's Monte Carlo shop, Madame Martinez de Hoz, to whose lovely skin the Riviera sunshine has added deeper tones, selected several spring dresses. One, a day dress of printed blue crêpe de Chine with three pleated ruffles on the skirt, a simple neck-line, and a tailored belt of the same material, shows the typical daytime silhouette. Another, an informal dinner-dress, is of black georgette crêpe and black lace with a sleeveless lace cardigan. The Hon. Mrs. Reginald Fellowes also ordered three distinctly different and interesting types of evening dresses from Molyneux in Monte Carlo. One, for a formal *(Continued on page 152)*

(Extreme right) The Baronne d'Almeida was seen lunching at the Ritz in this smart afternoon ensemble from Chanel. The printed dress is in grey, green, and black, and the straight green woollen coat has its edges finished in a lattice motif

GOOD-BYE NEW YORK

BY CECIL BEATON

I HATE to have to leave—I feel like the Student Prince who is called away from Paradise, knowing that he may never return and that, even if he does return, everything may have become changed and wretched. I can't bear to think that in a fortnight's time my winter here will have become a thing of the past. I feel now, more than ever before, that the story of the relentless, inevitable passing of time is the saddest one there is.

The sentimental telegram-messages, the novels, the candy, and the flowers only make the parting more unbearable. The dock is a seething mass of wavers and kiss-blowers. The sirens hoot, the fog-horns blow; this is the final wrench—good-bye! The friendly mound is soon out of sight. The sky-scrapers diminish. FRENCH PLAN twinkles in scarlet letters in the far distance. It is all over, and one has great difficulty in swallowing.

I shall miss so much the white dog and blue cat and the white-haired Bridget, laying an exquisite tray of breakfast foods on my chest as she calls me in the morning. I shall miss so much my telephone conversations with Anita and Marjorie, or, even worse, I shall hate my egotistical self for not missing them. So many perfect persons are left behind, so many "good times" are definitely over. Greedily, I try to capture for permanence some of my memories by writing a detailed diary, but the boat rocks high and low, there are interruptions, one's fingers begin to ache with writer's cramp, and all that is left of the commendable intention is a list written on pale yellow *Ile de France* note-paper of things that never must be forgotten. Here is the list, but how insufficient it is!

The generousness, the fabulousness, the kindness, the brightness, the "all-there-ness," the smartness.

New York bathrooms, superb, immaculate, and considered one of the most important rooms in the house.

The peppy gramophone records, which played upon one's nerves until one was in a bliss of artificial sentimentality. (I always feel I was born for the stage every time I hear a phonograph.)

The El Grecos in the Hispanic Museum.

The salads with pineapple sprayed with red pepper and little balls of cream cheese on crisp lettuce.

The overpowering beauty of the sky-scrapers of New York, lighted up by night.

The sunny climate and the well-heated rooms (letters from London had conjured up vivid visions of the dreary frigidity, smoking fires, and gloomy fogs).

Corn-beef hash for lunch at the Colony Restaurant, dancing to "Love Me or Leave Me" with lovely ladies at the Embassy Club.

The flowers at the Goldfarb market, which is surely the most lovely shop in the world, where the scents and colours of the piles of fresh flowers are a revelation, pansies stacked on bunches of hyacinths, magnolias, lilies-of-the-valley and every other sort of lily, orchids, and violets that out-perfume all the perfumes of Arabia.

The impermanency of New York homes. If I return next year, I shall find my address-book of little use, for most people listed there will have changed their abode at least three times.

The paradox of the Leonardo da Vincis, Goyas, and Modiglianis, hanging in a Park Avenue palace completed only last week.

The similarity of all the cabarets located in Harlem.

The perpetual fever, the frantic frenzied rush, the pandemonium.

The perfect conversations with Elizabeth Marbury in her charming doll's house on Sutton Place; the artificial flowers in gay colours in her window-boxes. Her food, her cats.

The Blackbirds Revue.

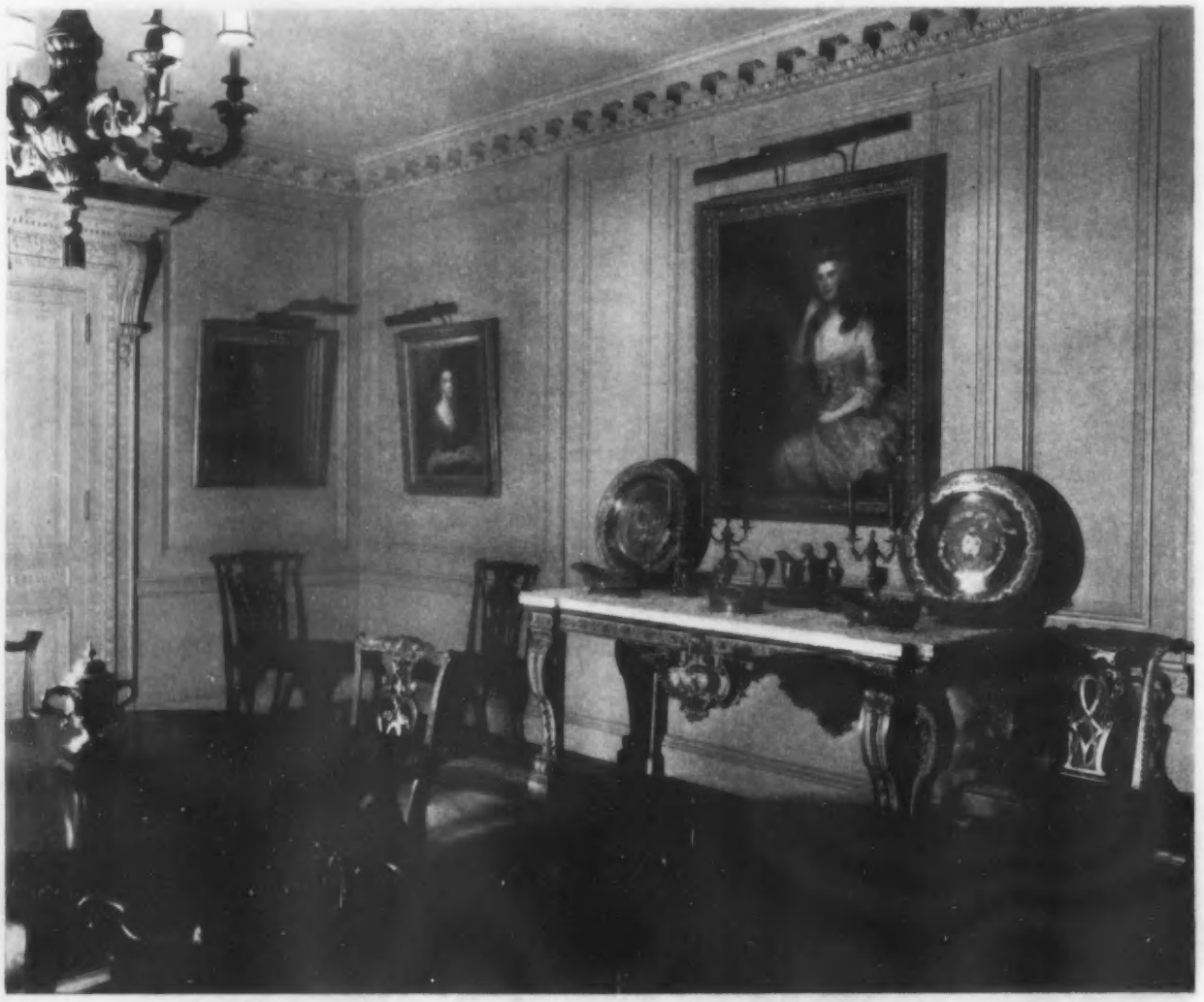
The photographic sittings with jewellers *(Continued on page 150)*

THE MOUNTING WAIST-LINE

"Au Bar," dress of black crêpe from Chéruit. "Effronté," Rose Valois toque of black felt and straw

LEAVES MADE OF CHIFFON

Molyneux dress of black chiffon with groups of fine tucking and leaf-like panels; from Bendel



Anton Bruehl

The House of

MR. JULES BACHE

in New York

Anton Bruehl

MR. JULES BACHE'S house is the setting for some of the finest paintings in America. All the hierarchy of British eighteenth-century pictorial genius is gathered in the dining-room, with the superb Gainsborough portrait of Mrs. William Tennant over the sideboard and Romney's portrait of Mrs. Charles Frederick at the left. Raeburn's portrait of T. Miller, Esq., hangs in the same room. The collection of old masters, beautifully disposed throughout the house, is diversified in period and school. In the hall hang such masterpieces as Goya's celebrated portrait of "Don Manuel De Zuniga," Ghirlandajo's "Portrait of a Young Man," Bellini's portrait group, "Francesco Sasseti and His Son," and Bellini's "Madonna and Child with Saints".

Mortimer Offner

Ethel Barrymore makes her second appearance this season in "The Love Duel," a light comedy from the Hungarian of Baroness Lili Hatvany. She is wearing an evening gown from Frances Clyne

SEEN on the STAGE

by David Carb

A SEASON that gives us "Journey's End," a modern masterpiece filled with all the ingredients that have caused countless millions over twenty-five centuries to feel Aristotelian pity and terror, a period that brings to production a work as absorbing as "Street Scene," Katharine Cornell in a rôle suited to her splendid talents, "Caprice" magnificently directed and acted, a beautiful interpretation of "The Cherry Orchard," several other plays and performances that flame, and now, at its close, a delightful farce by John Drinkwater and the reappearance of Mrs. Fiske on the metropolitan stage—such a season can scarcely be called "bad." Perhaps, financially, for the number of flat failures has been unusual, but, artistically, it is distinctly "good." And more remarkable still, every one of the really "good" things has been financially successful. That is true also of the other branch of the profession, musical comedies and operettas—practically every one that has prospered beyond the first few weeks has been well above the average of its kind.

The sad clucks and lugubrious headshakes over the future of the legitimate theatre, which have been a feature of the winter on Broadway, came mostly from people humiliated, disgruntled, and poorer, if not wiser, because of the rapid demise of so many cheap, worthless exhibits. Those people are like the conservationists who prophesy the complete deforestation of the country when they see many trees being ruthlessly chopped down, not taking the trouble to observe that only dead wood is being attacked and that that is a salutary thing, for the live trees thus have more opportunity to (*Continued on page 104*)

Steichen

Henry Wenman, Colin Keith-Johnston, and Leon Quartermaine are three important members of the all-English cast playing in R. C. Sherriff's modern masterpiece of the Great War, "Journey's End"

THREE DENTICE CASTLES

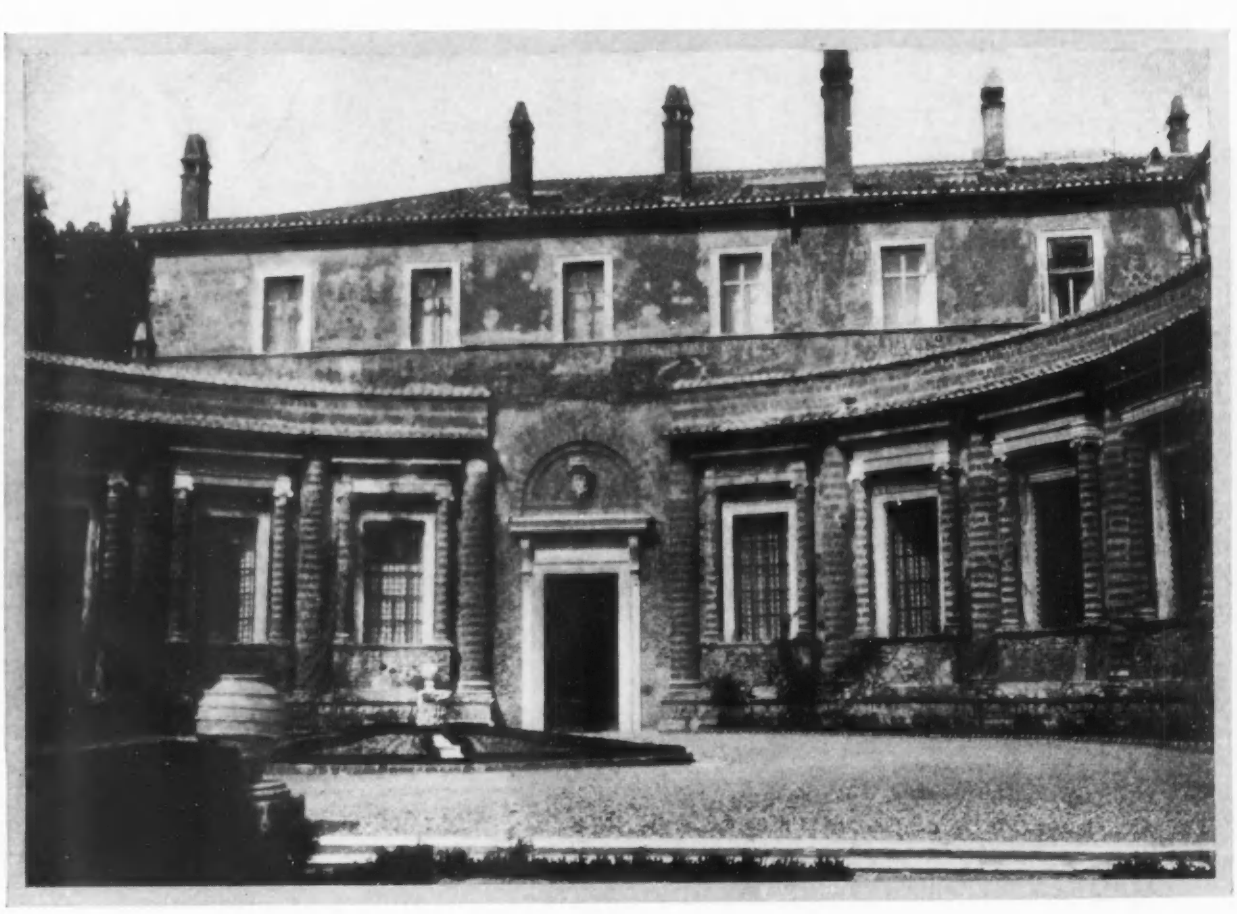
COUNTESS PAUL PÁLFFY, THE FORMER ELEANOR ROELKER TWEED, WRITES OF THREE ANCIENT CASTLES

IF YOU TRAVEL by boat to Brindisi, as the Roman triremes did, the first thing you will see is a flight of steps leading up to a column. It is the beginning of the Appian Way, the most famous and one of the oldest highroads in the world, which leads straight up through the leg of the peninsula to Rome.

On each side stretch vineyards and olive groves, fig and mulberry trees, cut back to hold a second crop of grapes below, and along all of its austere length, the road is lined with the tombs of the ancient Romans who buried their dead within the sounds of life and the glory of the legions' tramping feet. As you journey away from the southern softness, many statues that have recently been dug up from the tombs look at you with hard, successful eyes. There they are, very sure of themselves and their place in the sun, with their firm, clean-shaven lips overshadowing granite chins, and the road that they made still winds across the same ancient cobblestones to Rome.

All Italy is amazingly spruced up of late, and Saint Peter's gorgeous interior is more like a vast hall of audience (which is, perhaps, what it is) than a place of worship. Even the old bronze statue points its worn toe. The streets are filled with masses of the most elegant soldiers. Fascisti swinging along, a black tassel bobbing over each one's eye. The beautiful tall guards of the King under shining helmets with horsehair tails. The inevitable *Bersaglieri*, proud as Chanticleer about (*Continued on page 114*)

The Castle of Carovigno is shown at the top of the opposite page, with a trullo below. On this page, above, is Countess Alfredo Dentice and her son, Count Paul Pálffy; at the right, Countess Paul Pálffy. Below is the Villa Madama, the residence of Count and Countess Carlo Dentice, outside of Rome



Cecil Beaton

MRS. HARRIMAN RUSSELL

Chic: a defence

The French started it. They have a faculty for starting things. They saw the little soubrette tripping through the Bois, the *grande dame* sweeping into her opera box, and they said, "*Elle est chic, celle-la!*" They knew what they meant when they said it. The American advertising writers, who soon took up the hue and cry, were not so sure of "what they meant when they said it," but they liked the sound of the word. "A lovely skin is essential to chic"; "A chic, youthful ensemble": the oh-so-Parisian combination of those four letters always seemed to lend a certain glamour to their copy. The American sales girl was the last to join in the game. She was candidly ignorant of "what she meant when she said it," but "chick" (as she unfortunately pronounced it) had an awfully "cute" sound and, also, an undeniable commercial value. Quite often, it was the straw which "broke" a sale. Thus, by slow degrees, a word, endowed by birth with the untranslatability of any French idiom, became an important addition to American commercial and aesthetic vocabularies and was applied indiscriminately to everything from perfumes to automobiles.

It is not an exaggeration to use the adjective important. Chic is a very twentieth-century word, a frequently employed and expressive modern word. The fact of its modernity can be better realized by attempting to apply it to former civilizations. To call a Periclean Greek or a Renaissance Italian chic is ridiculous; to call a modern individual or a modern phase of creation chic is not ridiculous. It fits. The danger lies in overusage and wrong usage. Through these two factors, the word chic, intangible even at birth, has become a quality so nebulous that the mind's finger can not be accurately placed on it. The edges of its meaning are blurred; it has acquired a thousand nuances of sense. Ask any one to define it for you. "Oh, but, my dear," she (or he) would say, "you can't *define* chic; you have to *feel* it!" Such a statement is an evasion. It is true that chic can, in a certain sense, be felt, but it is also true that anything which can be felt, exists, and that anything which exists can ultimately be defined. To us, chic means "having the sense of the picture." A chic person is one who responds to her background (we use the possessive *her,* because some possessive *has* to be selected and chic is usually associated with the feminine), one whose sensibilities constantly provide her with a clear mental picture of herself silhouetted against this background. She relates herself to the colours, masses, lines, design, and underlying feeling of the particular picture in which she lives and moves. She is not self-conscious in a gauche sense, but conscious of self in a sophisticated sense, aware of herself as an integral part of the modern "whole."

Such a person is an artist of externals; she reveals her "sense of the picture," or chic, not only in the colour harmonies (or contrasts) and lines of her clothes, but also, in her walk, in the shape of her finger nails, in the way she handles a teacup or smokes a cigarette. (Such apparently trivial actions also reveal the quantity and quality of modernity latent in this particular person's mental make-up.) This consciousness of self as part of a picture is sometimes so innate a quality of an individual's mind that it seems, paradoxically, to be unconscious, or subconscious.

In any case, the possession of such a "sense" would be enough to render its owner acutely miserable if, for example, she were forced to appear on the Lido beach in a dark blue serge travelling suit or at a polo match in a pastel-tinted lace ensemble! Her sensations would be comparable to those of a painter who was compelled to place an incongruous figure in the foreground of a composition, a figure totally unrelated to the background of the picture. So much for definition. But this quality is the cause of its possessor's fitting into her surroundings, not always ostentatiously, as is suggested by report, but naturally, easily, and with the sort of detailed perfection which comes from good taste—the taste that takes account of both common sense and artistic sense. Chic is an outcome of the two, joined to modern ideas of suitability and modern spirit.

E. H.

Sonia, Paris

WHITE FLOWERS

THERE are fashions, even in flowers. And, at the moment, all smart Paris prefers white flowers—the loveliest possible accent to twentieth-century rooms and charming in rooms of other periods. Many of the modern rooms are in beiges and browns, with little or no colour, and white flowers in simple crystal vases give them their final touch of loveliness.

There is no need for monotony, even though one's choice is limited to white. Amid the floral profusion that gardens and greenhouses offer us, there is a wide variety of white blossoms—the green-white of the snowball's pompon; the translucent white of jasmin, touched with blue, like fine porcelain; the creamy white camellia; the starry whiteness of the lilac; the milkiness of the poppy; the pure white of the lily's smooth petals; the white of the daisy's fluted collar. The rose keeps its name ironically, the violet naïvely. Tulips, gardenias, narcissi, jonquils, irises, peonies, azaleas, each one has a special shade of its own, opaque or transparent, brilliant or pale. And each flower is possessed of the distinction, the imprint of rarity, the simple majesty that are natural to white.

There is, too, the charm of contrast, as when a whole sheaf of gladioli springs from a black vase on an ebony table. Or clear white petals may gain beauty when their green stems are seen through a clear glass vase. In a beige room, the vase may be of white, cream, or beige pottery, and the white flowers have a striking decorative value. In a white room, white flowers are extraordinarily elegant.

The feeling behind this choice is distinctly modern. The sophisticated discretion, the stately simplicity are typical of the spirit of to-day, which seeks beauty of line and material above all. And with the colouring of interiors subdued, the living beauty of the women in a room may stand out.

The mode of white flowers has become a matter of principle to many people of unerring taste. It is not a new idea, but it is one that has increased greatly in its appeal during the last season. One finds it interpreted in many ways in the charming houses of charming people. A tall white hydrangea in a simple pot may stand on a slender column, before a mirror that hangs between two windows. Glass shelves arranged like modernistic bookcases, backed by mirrored glass, may hold a variety of crystal vases and bottles, with full-bloom white roses drooping above one or two and, perhaps, on the topmost shelf, the unbelievable grace and beauty of a long, slender spray of white orchids.

A console table may hold a flat bowl from which rise stately white calla-lilies, their green leaves as modern in feeling as though they had been designed yesterday! Such an arrangement may be flanked by tall white candles or by small pots, each with a white hydrangea. And no less lovely on such a table are white *tôle* flower-pots holding small white azalea-trees, with a small sculpture in white between them, like a nymph in a grove.

In the dining-room, there is no limit to the charm that may be achieved with white, accenting the gleam of crystal and silver. A long, rectangular, mirrored holder standing on a three-tiered strip of mirror may be heaped with white violets or white lilacs. White tulips or white irises in bowls—white, black, or the palest green—bring all the freshness of the season into the room. Fruit-blossoms in the spring of the year, asters and chrysanthemums in the autumn, each will bring new inspiration to the hostess with good taste and an understanding of the modern feeling in decoration.

Sonia, Paris

WHITE AS AN ACCENT

Steichen

WHITE MOUSSELINE DE SOIE

Stiffened white mousseline de soie is used for a dress that is charming for summer evenings. The tiered skirt dips in back, and flowers trim the neck-line; from Jay-Thorpe. Shoes from Saks-Fifth Avenue

Steichen

NEW PLAIDED GINGHAMS

A yellow, black, and white plaid gingham suit with a white linen blouse; from Franklin Simon. A checked gingham dress in the same colours, with a yellow linen cardigan; from Best. Shoes from Best

Hoyningen-Huene, Paris

MADAME CHRISTIAN AUBOYNEAU

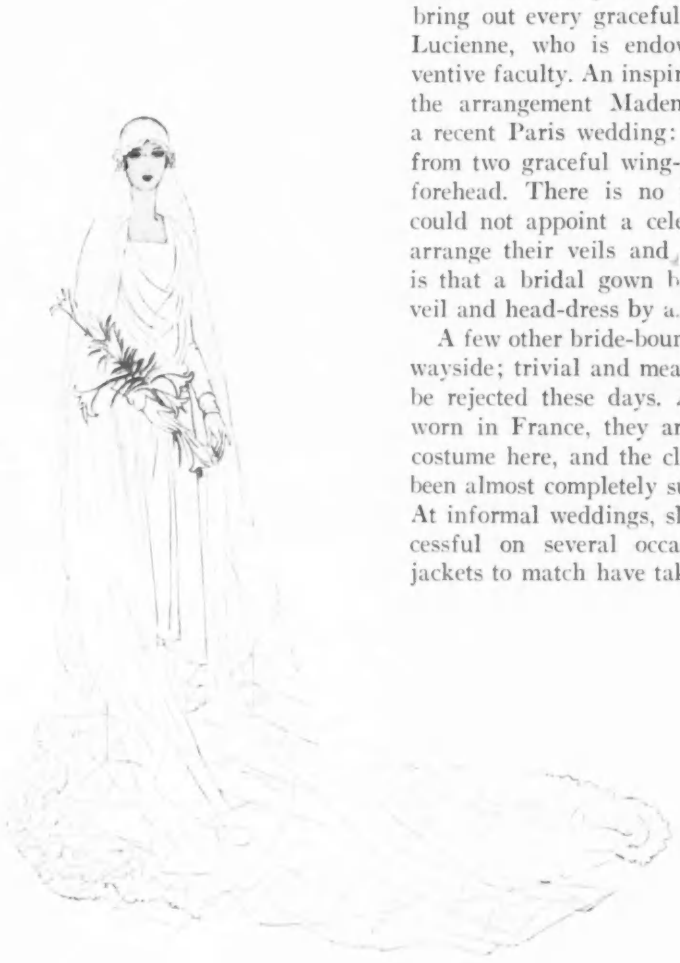
Madame Auboyneau, the daughter of the Marquise de Gonet, is popular in the younger set of Paris. Her husband is a nephew of the late Robert de Flers

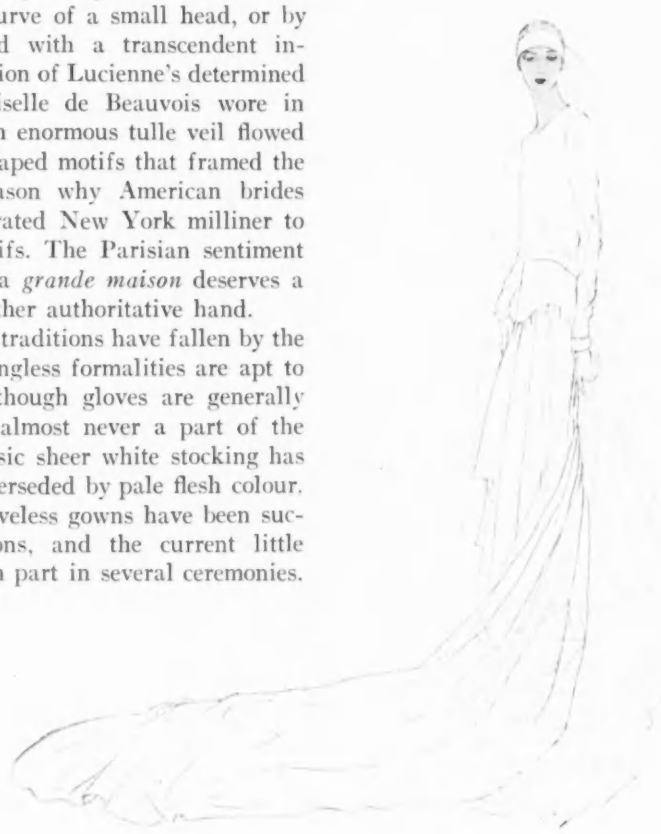
We have progressed beyond the days when every portion of the bride's dress was determined by rules as inviolable as the laws of the Medes and the Persians. Matronly bosoms no longer heave and crackle with indignation if the bride puts her Grandmother Bascom's lace back in the top of the linen-closet and chooses plain tulle instead. In the first place, matronly bosoms no longer crackle; in the second place, the bride of to-day is quite justified in discarding the Bascom *point d'Angleterre* if a simple veil is more becoming, or if the family treasures are awkwardly cut up. And Aunt Agnes, who has arranged the veils of the family brides for thirty years, has mercifully joined the ranks of the dodo and the brontosaurus. The coiffure is much more likely to be designed by Reboux, who can bring out every graceful curve of a small head, or by Lucienne, who is endowed with a transcendent inventive faculty. An inspiration of Lucienne's determined the arrangement Mademoiselle de Beauvois wore in a recent Paris wedding: an enormous tulle veil flowed from two graceful wing-shaped motifs that framed the forehead. There is no reason why American brides could not appoint a celebrated New York milliner to arrange their veils and coifs. The Parisian sentiment is that a bridal gown by a *grande maison* deserves a veil and head-dress by another authoritative hand.

A few other bride-bound traditions have fallen by the wayside; trivial and meaningless formalities are apt to be rejected these days. Although gloves are generally worn in France, they are almost never a part of the costume here, and the classic sheer white stocking has been almost completely superseded by pale flesh colour. At informal weddings, sleeveless gowns have been successful on several occasions, and the current little jackets to match have taken part in several ceremonies.

(Below) At the marriage of Mademoiselle Costa de Beauregard and Count de Kernier, the bride wore a crêpe satin gown from Mirande. The long veil was of tulle and lace

(Below) Lelong designed a classic bridal gown of satin and a tulle veil, untrimmed, for Mademoiselle Carmen de La Rochefoucauld's wedding to Count de Mailly Nesle





(Right) Mademoiselle de Bérulle was recently married to Count de Bertier de Sauvigny. She wore a diadem over her veil, and her satin gown was designed by Worth

But, in spite of all these concessions to modern fashions and greater informality, it is still possible to commit glaring errors in taste. Elaborate jewellery, an exaggerated décolletage, and heavy, cumbersome, unbecoming head-dresses still make their way up the aisle.

The greatest latitude is shown in the type of dress worn. Mademoiselle Carmen de La Rochefoucauld, who married Count de Mailly Nesle, this winter, wore the classic tulle and satin, without a diadem, without pearls, without lace. Her sister Elizabeth, who is now the Countess du Luart de Montsaulnin, was just as lovely in a tremendous veil all of lace bound to her head by pearls. The contrast is shown by the illustrations: Mademoiselle Elizabeth's gown is illustrated on this page, her sister's on page 85. Mademoiselle van Heukelom was married in a beautifully cut gown

from Vionnet, and the lace edge of her tulle made a broken line over the brow as interesting as the vagaries of an Agnès hat. Miss Gwendolyn Rose wore a copy of her mother's wedding-dress that was more than a *robe de style*. It was so faithful in its reproduction of the original that it was a true period gown, and very charm-

(Above) Mademoiselle Elizabeth de La Rochefoucauld's gown was from Lelong. (Left) Molyneux designed this lovely gown of soft panne velvet

(Left) Norman Hartnell shows a charming tulle bridal dress delicately trimmed with orange-blossoms. The veil, also of tulle, has a crown of the same symbolic, fragile flowers

ing with Miss Rose's quaint beauty. In contrast to the informal trend of most bridal customs, the long, important train has become the rule. When skirts were short and circular, a court mantle or trailing sash ends were added as an afterthought. To-day, the lines of a gown dip naturally towards the back, and flowing length is chic. An accentuation of the normal lines of the dress forms a full train, long, spreading, and imposing. There is great scope in the choice of material, too. At a recent smart wedding, the bride's dress and veil were both of tulle. Correct fabrics range from lamé and panne velvet to crêpe de Chine.

Perhaps, the greatest opportunities for making an intelligent and individual choice lie in the selection of the colour, for white can be a dozen different shades: blue-white, oyster-white, cream, ivory, dead-white, the new opalescent white. The white of crisp, brittle taffeta is utterly different from the luminous white of satin or the filmy white of tulle. A blonde can look ravishing in a hard crystalline white; soft colouring and old ivory are lovely. The whole spirit of the gown can be determined by the tone and the fabric.

(Above) An important costume from Lanvin in crêpe satin has a coif of crystal, silver, and pearls. (Right) Patou's crêpe satin gown has a tulle veil

Sara Parsons

A green-and-white peppermint-striped handkerchief linen frock (left) has button trimming; from Nana. White piping and a white collar trim the gingham dress with a check in blue and white (middle); bloomers; from Brogan. The smock (right) is of printed dimity in blue and white; bloomers; from Best. Ball from Saks-Fifth Avenue; wooden mannequins from the Dumont studio

THE YOUNGER GENERATION

Sara Parsons

Fine white ruffling edges the white collar and cuffs and the front panel of this little gingham dress with a tiny red-and-white check (left); from Tots Toggerie. The flowered linen dress (middle) has a beige background and red bows; from Tots Toggerie. Even the very young player wears a sleeveless tennis dress of white piqué (right) with box pleats; from Saks-Fifth Avenue

COTTON FROCKS FOR PLAY

IN THE SWIM OF SUMMER FASHION

A red, white, and blue knitted belt, to match the hand-blocked linen coat, girdles this jersey suit (left) with a white top and navy-blue trunks; Bonwit Teller. Pale green and brown jersey combine in the low-back suit (middle) with a gathered skirt in back; Jay-Thorpe. The celanese costume (right), design by Schiaparelli, has a black, white, and pink blouse, black trunks, and a hooded cape; Franklin Simon. The canvas chair folds into the raffia bag; Altman. The flowered éponge purse holds everything for the beach toilet; Nat Lewis

WHEN THE WOMAN WEARS THE TROUSERS

Chantal uses white rajah with bright blue stripes for pyjamas, with a printed surah coat; Bonwit Teller; rough straw hat from Best. The straps of the red-and-white silk overalls (with a cardigan to match) slip off to let one's back tan evenly; Bonwit Teller. Patou's three-piece silk pyjamas have a blouse of white silk, wide black trousers, and a flowered coat in black and yellow; black straw hat; Saks-Fifth Avenue. Red-and-white checked gingham pyjamas and hat; sleeveless linen blouse (right); Saks-Fifth Avenue

DESIGNS FOR PRACTICAL DRESSMAKING

SCARFS SOFTEN THE NECK-LINE

ENSEMBLE No. 9872—(Above, left) A sleeveless frock of flat crêpe has a becoming adjustable scarf and a shaped joining of blouse and skirt. Designed for sizes 14 to 42

ENSEMBLE No. 9872—(Above, right) The pull-on jumper worn with the frock at the left has set-in sleeves. The jumper is of jersey. Designed for sizes 14 to 42

FROCK No. 9867—(Right) This one-piece frock of printed chiffon has shirring at the front and a double-tiered skirt. Sleeves are optional. Designed for sizes 14 to 40

FROCK No. 9868—(Extreme right) The circular sections of the skirt and the tucks at the waist are smart features of this flowered chiffon frock. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

CHIC DETAIL AT NECK AND WAIST

ENSEMBLE No. 9871—(Above, left) The coat of novelty jersey has a scarf. The frock that accompanies it combines plain jersey with the novelty. Designed for sizes 14 to 44

FROCK No. 9870—(Above, right) Basket-weave fashions a two-piece coat-frock with a selvage finish. The blouse is double-breasted. Designed for sizes 14 to 42

FROCK No. 9863—(Extreme left) Two ties, one at the neck and one at the girdle, are the features of this printed silk crêpe frock. Designed for sizes 14 to 40

BLOUSE No. 9877; SKIRT No. 9874 (Left) Both the overblouse and the front-pleated skirt are of flat crêpe. Designed for sizes 14 to 42; skirt, 26 to 38

SIMPLICITY IS THE MODE FOR DAYTIME

DESIGNS FOR PRACTICAL DRESSMAKING

COAT No. 9873—(Above, left) This coat of cashmere broadcloth has tucks at the shoulders in front and at the neck in back. It has a shaped collar and revers and is shown on the opposite page as an evening model. Designed for sizes 14 to 46

COAT No. 9865—(Above, right) This topcoat of bordered woollen gives a flared effect through inserted side panels that form deep pockets. Epaulet sleeves and a centre-back seam, tailor stitched, add distinction. Designed for sizes 14 to 44

FROCK No. 9875—(Right) A flat crêpe frock with a yoke and a front panel in one has inserted sections of box pleats set on in a sloping line. The shaped lingerie collar with a tie finish adds a flattering touch. Designed for sizes 14 to 42

FROCK No. 9878—(Extreme right) Crêpe de Chine fashions this one-piece frock featuring hand drawn-work. The group of tucks where the lower section of the blouse joins the skirt allows a flare in the skirt. Designed for sizes 14 to 40

FROCKS WITH ACCOMPANYING LIGHT WRAPS

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 9869—(Above, left) The one-piece frock of this ensemble is shown here in this plain crêpe, at the right in printed. The tucked flounces of the skirt dip in the back, and there may be long sleeves. Designed for sizes 14 to 40

ENSEMBLE No. 9869—(Above, right) Another version of the ensemble at the left is developed in printed crêpe. The coat is in three-quarters length and has set-in sleeves, which may be omitted. Designed for sizes 14 to 40

EVENING FROCK No. 9866—(Extreme left) Two panels joined on the back of this net evening gown form a train, which may be ankle length or longer, as preferred. Deep V or higher neck-line in back. Designed for sizes 14 to 40

FROCK No. 9866—COAT No. 9873—(Left) An unlined wrap of net with applied bands is worn with the frock at the left. This model is shown also in cashmere broadcloth on the opposite page, as a practical daytime coat. Designed for sizes 14 to 40

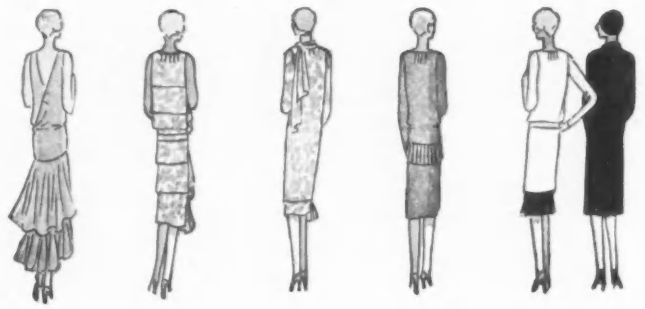
ENSEMBLE No. S3342 Applied bands on the blouse and skirt are a feature of this printed chiffon sleeveless dinner-frock with a jabot. Designed for sizes 14 to 40

ENSEMBLE No. S3342 The printed chiffon coat, which accompanies the frock at the left, has a front extension band in one with the collar. Designed for sizes 14 to 40

FROCK No. S3344 The overblouse of this two-piece crêpe frock has a surplice front with revers tying above the peplum. Wrap-around skirt. Designed for sizes 14 to 38

ENSEMBLE No. S3343 This ensemble combines a long crêpe faille coat and front-pleated skirt with a buttoned tunic blouse of a silk crêpe. Designed for sizes 14 to 40

FROCK No. S3345 (Left) The double circular skirt sections of this chiffon evening frock are longer in back; surplice bodice, with revers. Designed for sizes 14 to 40



DESIGNS FOR PRACTICAL DRESSMAKING

SPECIAL DESIGNS FOR SUMMER

John Barrymore

Cornelius Vanderbilt, Jr.

F. Scott Fitzgerald

These three distinguished Americans are choosing, from photographs gathered throughout the United States, the twelve loveliest women using Woodbury's Facial Soap

VOTED THE PRETTIEST OF *Co-eds*

by John Barrymore

F. Scott Fitzgerald

Cornelius Vanderbilt, Jr.

THEY ARE NINETEEN YEARS OLD—sophomores in the University of Chicago—twins!

Laughter seems to bubble up in them as if from some perfectly inextinguishable fountain of mirth. They look at each other—and break into dimples, into smiles, into silvery peals of laughter. They laugh for no visible reason; or as if being alive, and being twins, were enough reason; as if they found the world too absurd, delicious, and exciting to be true.

When they walk down the aisle of a theatre, or along the street, the dullest face turns to look at them. Perhaps it is their wonderful Northern fairness; their cheeks the color of roses and carnations, their starry grey eyes; or perhaps it is just that they seem to have a warmer, more effervescent sparkle of life in them than most people.

They were born in Chicago, and have lived all their life a few blocks from the shore of Lake Michigan. There they have swum, dived, canoed, sailed, sunned themselves in the sand, from the time they were babies.

They both have dazzling pink and white skins, and they have been brought up on Woodbury's Facial Soap.

"It's terribly hard to keep your face clean in Chicago," they say. "Woodbury's is wonderful for cleansing, it leaves your skin so deliciously soft and smooth. We *love* it!"

OUT OF HUNDREDS of beautiful Woodbury users, on whom we called in big cities, in little towns throughout the country—three distinguished judges are choosing the loveliest of each type . . . Each month their photographs will appear. They represent thousands upon thousands of women throughout America who today owe the charm of a fresh, clear, beautiful complexion to daily care with Woodbury's Facial Soap . . . Commence, now, to take care of *your* skin with this wonderful soap! Begin, tonight, to gain the charm of "A Skin You Love to Touch!"

A delightful Woodbury set, containing a large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, and directions for the new complete Woodbury Facial, 10 cents. Send name and address. The Andrew Jergens Co., 1411 Alfred St., Cincinnati, Ohio. For Canada, The Andrew Jergens Co., Limited, 1411 Sherbrooke St., Perth, Ont.

©1929, The A. J. Co.

Miss Helen and Miss Lois Dodd of Chicago, Illinois · chosen from Woodbury beauties of 48 States as the prettiest of co-eds

The judges could not decide which of these twin sisters was the prettier—so they chose both. Both sisters have dazzling pink and white skins, and they have been brought up on Woodbury's Facial Soap. "It's awfully hard to keep your face clean in Chicago," they say . . . "Woodbury's is wonderful for cleansing, it leaves your skin so deliciously soft and smooth. We *love* it!"

THE MODE IN SMALL SIZES

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 2943—(Top) Shirring in front and back and scallops trim this one-piece frock of printed cotton bound in plain. Designed for sizes 2 to 8 years

FROCK No. 2945—(Second from top) This small frock of printed lawn trimmed with plain may have long or short sleeves. Designed for sizes 2 to 6 years

FROCK No. 2942—(Middle, left) The sectional skirt of this georgette crêpe frock is joined to the upper part in scallops. Designed for sizes 8 to 14 years

ROMPER No. 2944—(Middle, right) Shirring or smocking may be used on this dimity romper. Motif No. 621. Designed for 6 months, 1 and 2 years

FROCK No. 2946—(Right) The front and back of this printed cotton frock are tucked below the yoke. Drop shoulders. Designed for sizes 2 to 8 years

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 141

CARAVAN

IN THE great bazaars of Cairo and Jerusalem he chose from precious stones spread before him on russet velvets and lemon-colored silks. . . . In Colombo, black-bearded merchants brought copper trays of winking jewels for his selection. . . . In Bombay, redolent of musk and sandalwood, they showed him pearls worth many elephants or belts full of silver.

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Here he saw the blue-white spurt of a diamond from old Sambalpur . . . the flash of a ruby that came from Burma . . . and ancient emeralds that reflected all the magnificence of the reign of Shah Jahan.

And from these notable collections of the East, Mr. William Elder Marcus, Jr., chose those jewels that pleased him most, returning to New York with cases filled with the rarest of antique Indian ornaments, handfuls of loose pearls, carved emeralds, star sapphires, zircons and ruby beads and carved leaves . . . a collection which Marcus & Company take pride in presenting for the inspection of their friends and patrons.

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THE BATHWAY TO A SOFT, SMOOTH SKIN.

Martinus Andersen

At the left is Bichara's new odour, "Bouquet," in an amusing bottle shaped like an obelisk. In the foreground is the newest of the series of Agnès' distinguished perfumes, number "7." Both from Bonwit Teller. Veolay's "Titaÿna," at the right, is contained in a crystal flacon in a smart polished wood box; from Altman

ON HER DRESSING-TABLE

OINTMENTS made from fruits and flowers and herbs have figured in beauty preparations for hundreds of years, and their healing and beautifying qualities are recognized by the greatest beauty authorities. A series of preparations that are based upon this principle and compounded according to an old and treasured formula are the pomegranate preparations of Lucretia Allen. The creams and lotions in this distinctive group are packed in smart modern containers, the creams in dark blue glass jars with silver-finished tops and the lotions in clear glass bottles with dark blue lettering. From the many items in this varied line, there are four preparations that make a special appeal. One is a cleansing cream of light texture and delicate fragrance that cleanses the skin easily and thoroughly. Another is the tissue cream of pliant quality with a goodly oil content that leaves the skin in a softened, refined condition. The skin tonic, which is advised in place of an astringent for young or delicate complexions, is a rose fluid that has a pleasantly invigorating effect, and the white hand lotion is especially successful in creating a soft and velvety finish for the hands and arms and in being absorbed quickly into the skin. This combination of four preparations in their chic containers lends a decorative note to the bathroom shelf and proves adequate and pleasant for the care of the normal skin. Franklin Simon carries the complete assortment of Lucretia Allen creams and lotions.

THE DÉBUT OF A POWDER

Richard Hudnut, the perfumer, has introduced a new form of face powder scented delicately with the very successful Hudnut perfume, "Le Début." In addition to being a powder of fine adherent quality, this offers two new features. It has in its composition ingredients that are intended to protect the skin from exposure to sun and wind, and it is available in a range of eight subtle colours, including shades for the fairest blondes to those for the most deeply tanned brunettes, with all the variations of colouring that lie between. This powder is packed in effective modernistic octagonal boxes and may be purchased at the leading shops throughout the country.

Women who appreciate the value of a compact case for loose powder will be delighted with a new offering of this sort. This is a compact case filled with an adequate supply of loose powder as fresh and easily accessible as the powder in one's dressing-table container. The case, a small enamelled square in rose colour, known as the "Martha Washington" compact, is conveniently slim for use in the flattest hand-bag, and its most commendable feature is that, when it is opened and the puff removed, a small hinged door lifts up to reveal the supply of fresh, loose powder in one's favourite shade. The compact is so simple and logical in construction that not a grain of powder can escape once the inner door is closed. This, together with other items in the Martha Washington series, is available at Saks-Fifth Avenue, in New York.

SOMETHING NEW UNDER THE SUN

From among the many new and interesting forms of artificial tan make-up, one recommends itself especially for the ease with which it may be applied and for the natural effect it creates. The name of this preparation is "Glory of the Sun," and it is a powder with a cold cream basis. It is simply applied to the skin with a large, soft puff, but, instead of being smoothed over gently, it is rubbed in, and, when all of the superfluous powder is removed, it gives an even bronze cast that proves to be as permanent as though it were a lotion or salve. This powder is as effective upon the arms

(Continued on page 110)

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"A-HA," said the guest to himself, "here's a real towel"

DOUBTLESS some day a brave man will rise up and organize a Movement for the Utter Abolition of So-called Guest Towels. In the meantime, hostesses who want to make their guests feel entirely at home, and happy, wisely give them plenty of Cannon towels. The comforting thing about this arrangement is that beauty is not sacrificed to utility. In fact, a majority of guests express audible and honest admiration of the all-over terry designs of Cannon towels, when they would never mention the crocheted tulips on the towels Aunt Florence gave you.

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Prices range from 25c to $3.00, depending on size and weight. Cannon bath towels, bath mats and bath sheets, huck and turkish face and hand towels, and wash cloths are on sale in good dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth Street, New York City.

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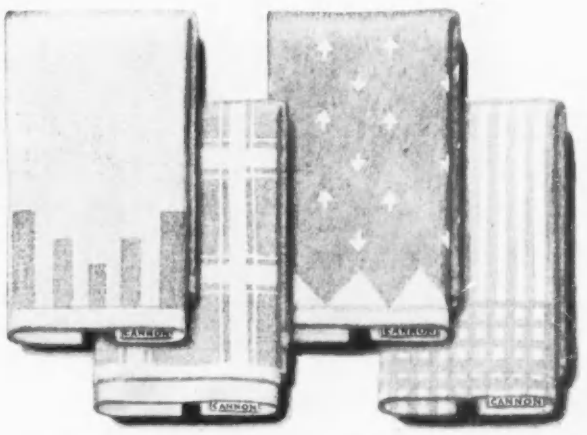
Cannon Lavender Lawn is a textile achievement, the finest sheet in the world, woven of real Egyptian cotton, famous for centuries for its long staple. . . . It is packed scented with Yardley's English Lavender. Price about $5 for average size in white.

Cannon Lineen is a wonderfully substantial sheet, and a very fine buy. Average size in white priced about $1.75.

Cannon Muslin is an exceedingly satisfactory service-weight sheet. Average size, white, about $1.50.

All three grades are made plain and hemstitched, in snowy white, orchid, canary, yellow, sea-shell pink, nile green, azure blue and peach.



These newest Cannon towels are reversible. There is no "wrong side." The smart colorful patterns show clearly on each side of the towel. In six new colors—rose, turquoise, maize, peach, jade and orchid. Cannon prices for these new towels are amazingly reasonable, ranging from 35c to $1.50.

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SEEN ON THE STAGE

(Continued from page 74)

thrive and multiply in the freed space and the unimpeded sunshine. Only the arrant gamblers, the producers who launch plays solely to enhance their Hollywood value, the tasteless, the contemptuous, the hard-boiled—only the ones who regard the theatre as nothing more than a low business, only that type is crying. The Civic Repertory, the Theatre Guild (although the quality of its work this year has been far inferior to that in any of its nine other seasons), Arthur Hopkins, Gilbert Miller, Winthrop Ames, that group of managers, I venture to say, is not in the least discouraged. Indeed, it is hopeful. And what has happened the past month gives them every reason to hope.

Because, in the nature of things, hot weather thins out the ranks of discriminating playgoers, the spring is regarded as the ideal period for tossing upon the stage odds and ends in which no one, except possibly the author, can have much confidence. Warm weather came early to New York, this spring. None the less, the Henry Miller was filled to capacity at every performance of "Journey's End." Eva Le Gallienne's company sold out practically eight times each week. Mrs. Fiske did not draw that well—the revival of a light comedy not many years old could not be sensational unless the circumstances attending it were sensational—yet her engagement was unquestionably profitable.

"MRS. BUMPSTEAD-LEIGH"

THE town was captivated when Mrs. Fiske appeared two decades ago as the flatulent daughter of a medical fakir from Missionary Loop, who, having adopted England and the kind of elegance that may be purchased in shops and on news-stands, returns to the United States posing as a lady of fine family, of breeding, of high connections. All her energetic years in Europe have succeeded in making her "culture" not more than company-deep; when she is alone with her mother and her sister, it vanishes altogether. Mrs. Bumpstead-Leigh might be a direct descendant of Madame Sans-Gêne.

The comedy, as in Sardou's more substantial drama, comes out of the sudden shifts from pseudo-elegance to commonness and back. Numberless plays have been built about the same thing—the idea belongs to universal comedy, true and vastly amusing in every country and in every generation. The playwright who utilizes the theme runs the danger of making the commonness too common and the elegance too extreme to deceive even the gullible figures of farce. However, even though he writes it thus, the players may tone it down. But few players can or will; they "let themselves go," which means white and black. The triumph of Mrs. Fiske's rendition of the rôle is that, being a truly fine artist, she softens it. Consequently, her interpretation is never too extreme, the transitions are easy, the elegant, purring chatter would seem natural to the casual listener, and even when she forgets and cries "Maw" in pure middle-Westernese, one feels that the long period of close observation and arduous imitation have not been fruitless.

The years leave Mrs. Fiske's art untouched, or perhaps her art affects the years. The uncanny sense for emphasis, the rippling manner, the sharp comprehension of a character and the exact projection of it, single inflections of voice that call forth many meanings, the staccato method of delivery unique to her, the breeziness of manner that conveys a wealth of suggestion—all the rare qualities that made Mrs. Fiske our first comédienne a long time ago stay with her; they make her still our first comédienne.

"Mrs. Bumpstead-Leigh" has not dated in any important respect; it zooms along as merrily as it ever did. It might creak in places were it less expertly performed. But, with few exceptions, the actors George Tyler has gathered to support Mrs. Fiske belong in her support. Especially is that true of Sidney Toler—his single appearance etches itself indelibly on the memory. As the small-town salesman of gravestones, who, entirely lacking self-consciousness, never adapts himself to any environment, he is inimitable. Edmund George, a juvenile who exudes background, plays the son of a family of high position and tradition, naturally, without effort.

"BIRD IN HAND"

JOHN DRINKWATER, the author of "Abraham Lincoln" and "Robert E. Lee," has turned farceur. "Bird in Hand," his first of that genre to reach these shores, is, for two-thirds of the way, fresh, swift, sparkling, continuously diverting; the final act falls off considerably. His story revolves about Thomas Greenleaf, owner of an inn in a remote corner of England. His father and his father's father and his before him have kept that inn. Thomas believes profoundly in caste. So he opposes with all the strength and all the will he possesses his daughter running around with Gerald Arnwood, son of Sir Robert Arnwood, the local squire. Folks should stick to their class, no good can possibly come of a marriage between Arnwood and a girl whose uncle was his family's coachman. Greenleaf's opposition becomes frantic, violent, when his daughter in spite of him goes out with her young man. Follows a rapid series of exceedingly funny situations. Finally, Sir Robert himself enters and takes a hand. He pretends to agree with Thomas that the latter's daughter is not good enough for his son, which infuriates Thomas: Who dares say his Joan isn't good enough for anybody? At length, he is made to see that he is arguing against himself, that if Joan is as good as Arnwood, junior, there can be no valid objection to their marriage. All ends happily.

The dialogue scintillates, but the author never falls into the error of permitting his bright sayings to interrupt the flow of the action. He does not drag in witticisms, nor does he pause after one is uttered to throw a congratulatory grin at his audience in the manner of vaudeville performers and many not in vaudeville. Moreover, when some one says such a thing as "It isn't keeping promises that inspires confidence, it's making them," one feels that the character and not the author has uttered the observation.

Drinkwater has embroidered his piece with three gaily contrasted types. A polished, pompous old bachelor K. C., a shallow, aimless, selfish young fellow who lives on his people, Mr. Blanquet, a dried-up little man who "travels in sardines" and, according to his story, has been and done almost everything—they all happen to be guests at the inn on the momentous evening. The author has used them to excellent advantage, especially the last, whom he farces outrageously and gets his reward from unbroken shouts of merriment.

(Continued on page 106)

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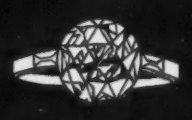
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SEEN ON THE STAGE

(Continued from page 104)

Lee Shubert has brought from London an entirely English company for "Bird in Hand." Without exception, the actors play their rôles well. The Joan would benefit from more colour, the Gerald could be very young and much less callow, the shallow fellow ought not be so effeminate. But Herbert Lomas brings out everything there is in old Thomas and something besides, I suspect. And Ivor Barnard's Mr. Blanquet, in appearance as well as in more intangible respects, comes near to perfection.

"THE LOVE DUEL"

ART is Art to woman, but Woman is man's Art. She embodies for him creation, beauty; she stirs his imagination, causes it to soar dizzily; she removes him from one actuality and places him in another, and an infinitely finer, one; she gives him at the same time vision and reality. She is the one thing in all the world that he may grasp, yet must ever reach for even as he grasps; he holds, binds her—and never fully attains her. She realizes his dream—and remains his dream. In short, to him she is Desire, Achievement, Glamour. At any rate, a vociferous group in every age insists she is all that. And the rest of us add our voices when Ethel Barrymore steps upon the stage.

The reappearance of the most glamorous lady of our theatre has brought new lively colour into a fading season. For no matter how poor the play on which she chooses to bestow her gifts —and those she has selected in recent years have been, without exception, flat and unprofitable—, it can not dim the glowing fascination of the one remaining star of great magnitude from yesterday's glittering firmament. In spite of the fact that the Messrs. Shubert have erected a theatre to her glory in Forty-Seventh Street, her name cut deep in the selected stones above the portal, she belongs at the Empire Theatre, where the walls and carvings and crimson hangings and crystal chandeliers still breathe the air of John Drew, of Maude Adams, of William Gillette, Barrie, Pinero, Charles Frohman—the Empire, where Katharine Cornell is now installed. Miss Cornell and Miss Barrymore alone of all our players belong in that house of great memories.

Present New York audiences are not faithful in the fashion of London audiences. We move too fast, or derive from too many strains, or the people who compose the larger portion of metropolitan theatregoers are transients in the city, or we are obsessed by too many interests to concentrate for long on one. Whatever the cause, the patrons of our playhouses demand that each play stand independent of author or producer, that every time an actor comes into the spot-light he or she carry no past along. The few exceptions are, for the most part, those players who hold themselves rigidly to a certain kind of rôle, play the same characters under various names and divers disguises year after year. Miss Barrymore is different; she possesses versatility, and she has not hesitated to exercise it. Beauty, élan, rare delicacy, repose envelop her like a shimmering, transparent veil. And quiet, cultivated dignity, a dignity that elevates whatever she undertakes, gives it a quality that combines aspiration and achievement. Background, so lamentably lacking in our contemporary life, our literature, and in our drama, she carries with her; it enters as she enters, departs nearly always when she exits. Her every entrance brings to the scene—regardless of its nature or of the character she portrays —a fineness we encounter practically nowhere else. She stands in the exact centre of our Stage.

As an actress, there have been many greater. Duse, Bernhardt, Ellen Terry —to name but a few this generation has known. They thrilled their audiences, moved them as she can not; they invested their work with a skill and a flair of which she is, perhaps, incapable. But they were not more fascinating nor more beloved—she is loved both for her mannerisms and in spite of them. Those transcendant actresses had not her kind of glamour. So she is, in a way they could never have been, the First Lady of the Theatre.

The drama with which she inaugurated the playhouse dedicated to her early this autumn was a chronicle from the Spanish, showing a religieuse at three stages of her career—young, middle-aged, aged. It had little to recommend it, but the star gave it something that made it stand out as the numerous other dramas with little to recommend them could not. Now, she has returned to town in "The Love Duel," adapted by Zoë Akins from the Hungarian of Lili Hatvany, a fancily written piece of theatricality, which, starting from a promising premise, dwindles into muddled, weak stupidity before the evening is half over—or even the first act. "She," the heroine, is a cold, scintillant beauty irresistible to men. They flock about her striving desperately for a smile, the slightest favour. As the author or the adapter has written her, "She" might be the "You," and a dozen or more men the "her" of "Ben Bolt," the old song that tells of the girl who

"Wept with delight when you gave her a smile
And trembled with fear at your frown."

"He" is a male "She," irresistible to women. The two meet, fence, then love madly; comes a little blessing to clutch their hearts, soften them, exorcise their hardness, draw together in inviolable domesticity.

Miss Barrymore can take even such stuff and make it receive serious consideration; at least, while she is on the stage. By her charm, her grace, her dignity, her refinement—all those rare qualities that when combined in one person create that indescribable something that for want of a better phrase we call a great personality.

Because of that, the management without being jeered at can announce that for this fumbling, baroque, absurd attempt at playwriting "seats are on sale eight weeks in advance." Another proof that Ethel Barrymore is the First Lady of our stage (with Katharine Cornell the heir apparent).

"MAN'S ESTATE"

FOR the fifth production of their subscription season, the Theatre Guild has chosen a play by two new American dramatists. "Man's Estate," it is called, and Beatrice Blackmar and Bruce Gould are the authors. In many spots, the piece fumbles because of technical inexpertness, but the amateurishness is not obvious enough to be annoying. The authors' grim determination to round out the circle is.

Jerry Jordan wants to become an architect. A modern lad, he flouts in blunt terms his father's plan to settle him securely in the hardware business. He has won a travelling scholarship

(Continued on page 108)

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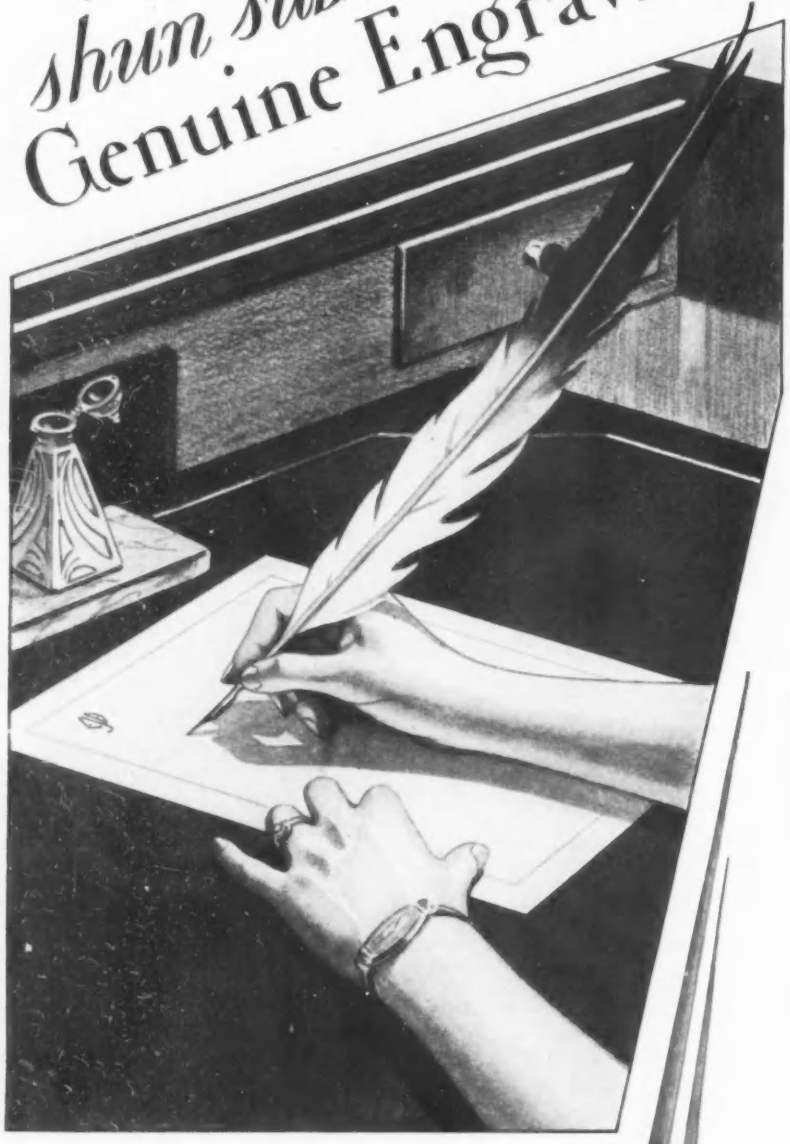

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SEEN ON THE STAGE

(Continued from page 106)

and, with joyous whoops, announces that he will go his own way, that he will not permit himself to sink into a rut, as all the boys he grew up with are doing. He and Sesaly, a girl visiting the Jordans, agree that he must follow the path that leads to the designing of a great cathedral.

Her sympathetic understanding leads from one thing to another and finally too far. When his parents learn that she is with child, their fear of what their friends will say and do makes them insist on a quick marriage. But Sesaly refuses—she will not come between Jerry and his career. However, in the third act, they are married, and he enters his uncle's hardware store.

All through the play, his father has told and retold of his early desire to become a lawyer; how, after his marriage, he became a "salaried man" for a short while and remained one the rest of his days; the son is positive that a talented fellow like himself in and of the modern world could not possibly compromise with his destiny so ignominiously. Until just before the final curtain, then he "smoothly sails to a happy ending," or what passes for happy.

Miss Blackmar and Mr. Gould have pounded in the parallel unmercifully. Nearly everything else in the play is overaccentuated in the same manner. Yet, despite all that, "Man's Estate" provides a pleasant, if mild and fairly familiar, entertainment. Largely because of the acting. Earle Larimore, who plays Jerry, is about the best of the juveniles left to the stage—to each rôle he essays, he brings greater skill and depth than to the one before. Jordan *père* furnished Dudley Digges with his kind of part, and no one can do that kind better. Elizabeth Patterson is excellent as Mrs. Jordan—this seems to be the banner year for elderly women: Charlotte Granville in "Let Us Be Gay," Beulah Bondi in "Street Scene" carry off the honours. Margalo Gillmore, more lovely than ever, covers Sesaly with mannerisms; never very deft, Miss Gillmore seems less so now.

"THE CAMEL THROUGH THE NEEDLE'S EYE"

ILLEGITIMATE babies have occupied a dangerously disproportionate place in our theatre, this season. They are the *dei ex machinâ* of half a dozen or more plays. "Little Accident," "The Love Duel," "Man's Estate," "Jonesy," and now "Before You're 25" and "The Camel Through the Needle's Eye," the Theatre Guild's sixth and final production of the year.

The last one, the work of Frantisek Langer, a Bohemian, comes to us in Philip Moeller's adaptation and a production he planned and executed with his usual skill and understanding. The comedy starts brightly, zooms along saltily through the first act, and then begins to grow thin, getting thinner and thinner, running steadily downhill as the evening progresses. However, it manages to be fairly entertaining to the end. That is due in large measure—as in the case of "Caprice"—to the acting and the direction.

The fable in bare outline does not veer far from the familiar. Neither does the way of telling it give it any particular distinction.

A beggar, whose racket is playing on the sympathy of wealthy folk, brings a lady of high estate to the wretched basement where he exists with his dominating wife and their lovely daughter, Susi. Accompanying the fine lady is Alik Vilim, her daughter's fiancé, a young man whose diffidence goes to the extreme of physical dumbness—he communicates with others largely in dumb show, a silly expedient that throws the whole play into farce. He succumbs instantly to Susi's charms.

The second act discovers the two living together in luxury and gloriously happy. Alik's father arrives, threatens to cut off his allowance unless he abandons Susi. The son gives his pater the heroic answer.

Alik and Susi establish "Prague's Model Dairy"; it prospers mightily. The only fly in the couple's ointment is Susi's mother, who, in the half-year since her daughter's elevation, has lost none of her ability to dominate—she now includes Alik in the circle she bullies. But, as the last curtain is ready to fall, he rebels, conquers his diffidence and his dumbness, takes vocal control of the situation. The author should have borrowed Shaw's final line in "Man and Superman"—merely changing the sex of the speaker and the addressed—had Mrs. Pesta say to the youth who is laying down the law to her: "Yes, dear, go right on talking."

The raison d'être for "The Camel Through the Needle's Eye" is that it provides rich rôles for Helen Westley and Henry Travers. As the harridan wife of the mendicant living in the slums of Prague, she is in her element. She storms and screams and berates and shouts every one down; yet, she conveys that kind of hearty tenderness that could never induce, or indeed permit, one to nestle to it, and still she always makes it quite clear that in her bellicose, raucous way, she cares for Susi and for Pesta, whom she makes miserable, and will see to it that they are looked after even though in the process she drives them to sabotage or murder or suicide. Yet, the play would be better, the enjoyment less spotty were she omitted from the second act altogether. She throws it out of rhythm. And what seemed spontaneous, natural in the first, strikes one as forced and overdone in the third.

Travers performs the beggar off duty splendidly. When not driven to the street by his wife to ply his trading—falling down in pretended illness in front of prosperous-looking people that he may be picked up and endowed by the benevolent innocents—,when not engaged in that, he lies in bed and complains of his fate and his forte. Having already convinced himself, he tries to persuade his better half that his illness is real. Later, when prosperity arrives, he responds to it "in character."

Miriam Hopkins plays the girl of the gutter, who is suddenly catapulted into affluence and elegance, with humour, finish, and, above all, sparkle. Her infectious youth twinkles, flashes, glitters. Elliot Cabot, who did such excellent work as the unfortunate lover in "Coquette," again demonstrates that he is among the foremost of that exceedingly small group of young actors who are blessed with both intelligence and talent. His stiffness—such a handicap to him in most rôles—becomes a distinct asset in interpreting the part of Alik Vilim.

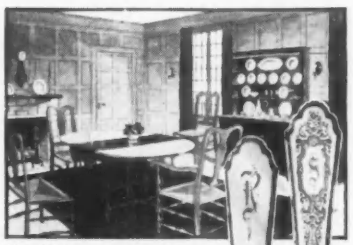
This has been the least successful season of the Guild's entire career. A ponderous revival of Goethe's "Faust," a mediocre revival of a minor, dated Shaw play, an essay in maudlinity by Eugene O'Neill, the commonplace comedy called "Man's Estate," the provocative, but not truly absorbing,

(Continued on page 110)

The PERFECT GIFT -- obviously

The Adam Style

For stately Georgian dining rooms, wherever the elegance and dignity of the late Colonial period finds expression.



The William and Mary Style and The Mary II

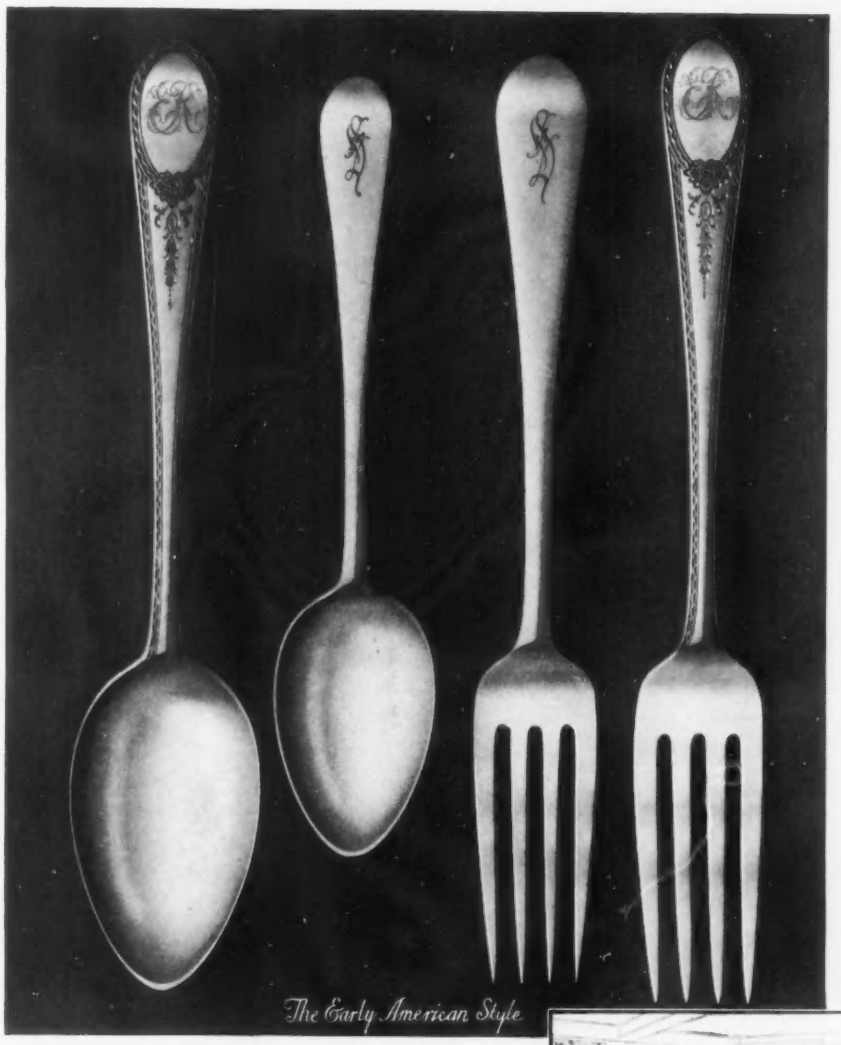
In dining rooms where the early English styles have been adopted, either of these patterns is smartly correct.

The Granado

For the dining room in the Spanish or Mediterranean style, and for those who love the rich beauty of old Spain.

"Treasure" Solid Silver

STERLING 925/1000 FINE



The Early American Style

For the dining room which expresses the friendly and delightful spirit of early American days—the Early American Pattern.

-but now Sterling may be selected with a little nicer discernment.

THE smart world, all astir with bright June weddings, very much concerns itself with the thoughtful selection of gifts for the adorable young bride. As for generations past, discriminating people will turn to Sterling Silver — for no other gift possesses the enduring beauty, the unquestioned acceptability, the subtly implied flattery of lovely Solid Silver Tableware.

But today, donors of bridal gifts may exercise a little nicer discernment in the selection of Sterling. For now "Treasure" Sterling Tableware is exquisitely designed in authoritative styles that fit to a nicety the modern home.

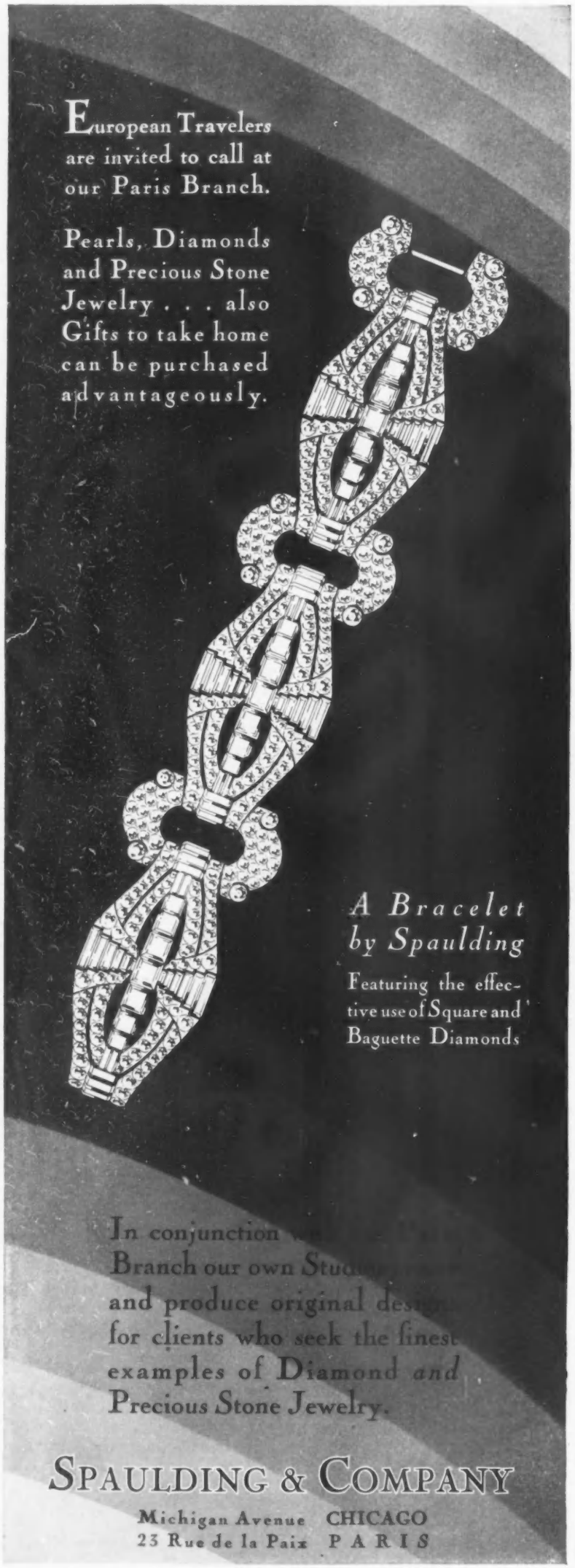
If you wanted to do something particularly nice, you could learn what decorative scheme she plans to carry out in her dining room and select a pattern in perfect keeping, because "Treasure" patterns are especially designed in a variety of correct decorative styles.

There is an excellent Jeweler near you to show you "Treasure" patterns in a wide array of lovely gifts that range from the few dollars of affection expressed in a single piece, to the devotion that feels itself only partly expressed at a thousand times more cost.

ROGERS, LUNT & BOWLEN COMPANY · *Silversmiths*

Creators of Distinctive Tableware GREENFIELD, MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America



ON HER DRESSING-TABLE

(Continued from page 100)

and legs as it is for the face and neck, and it should be removed in the same manner as any form of make-up, with cleansing cream or soap and water. "Glory of the Sun" may be procured in the larger drug and department shops through the country.

Many women, at this time of the year, are concerned with the problem of a new permanent wave, and those with white hair frequently approach this problem with some fear and trepidation. One New York hair-dresser who has achieved outstanding success in the permanent waving of white hair is Charles Bock, a coiffeur who is known for creating wide, smooth waves of natural appearance. Waving white hair is only one of the specialties of this hair-dresser who makes a feature of training every operator in his shop so expertly that one feels instinctively that one is in experienced hands as soon as one enters the salon. Each newest successful device that appears for the perfecting of permanent waving finds its way at once to Charles Bock's establishment, and the aim of this expert—as is surely the desire of every smart woman, to-day, who acquires a permanent wave—is a wave that is as smooth and completely natural in appearance as possible, from the very instant when the hair is taken from the machine.

Even in the days of suntan fervour, there are many women who appreciate the beauty of radiantly white skin. For them, Prince Matchabelli has created "Belila," a clear, amber liquid, which, when applied to the skin leaves a lovely, pearly finish. "Belila" is intended for use upon the hands, arms, and neck and is packed in a small, square bottle in a smart gold box. It is available from Bonwit Teller in New York.

SEEN ON THE STAGE

(Continued from page 108)

"Wings Over Europe," "Caprice," a scarcely more than average comedy superbly rendered, and, lastly, this farce with the clumsy title, which also relies on several adroit performances skilfully assimilated and cleverly timed for whatever impression it makes—that is the sum of the Guild's achievement in 1928-29.

"BEFORE YOU'RE 25"

KENYON NICHOLSON'S "Before You're 25" has recently been launched. Although the first curtain does not rise until nine o'clock and the final one falls before eleven, Nicholson has not only managed to inject into his play in that brief space everything he could think of, recall, or find, but has used everything several times. Some of the episodes contrive to be funny in a knock-about way, but the farce holds tenaciously to the formulæ and the point of view of the cheap theatre — slap-bang, obvious, tenuous, unoriginal.

Eric Dressler is, as always, earnest, passionate, forthright. And Josephine Hull plays his mother deliciously. But that will surprise no one who has seen her before. And, besides, this is without doubt, Mother's Year in the theatre.

"JONESY"

JONESY—tried, revised, retried, rewritten—has finally reached the stage of the Bijou Theatre. It proves to be a swift, merry farce that would be much swifter and very much merrier had the director regarded the material he was working with objectively as well as subjectively. Nearly every scene, every episode, every conversation continues after it should end. Each of the three curtains is held too long, which inevitably slows the pace, makes what should and would soar jerk instead, deprives the play of much of that cumulative mirth so valuable in farce. On the other hand, the authors have infused into their work a bubbling freshness that almost compensates for that and for a paucity of originality, also.

From a most capable cast assembled and directed by Earle Boothe, Spring Byington and Donald Meek stand out. Raymond Guion and Helen Brooks are not far behind. To those who consider a dumb, lackadaisical, squeaky girl funny, Nydia Westman will be excruciating.

"UNDER THE GASLIGHT"

THE fashion Christopher Morley and his group started so profitably in Hoboken has reached the Bowery. Larry Fay and Alex Yokel have dusted off, so to speak, "Mr. Augustin Daly's Last and Greatest Success, received nightly with the most Excessive Signals of Delight! Exhibiting the Great Pier and Starlight Scene, the Tombs Police Court, and the Thrilling Railroad Scene, in the Totally Original Drama of Life and Love . . . 'Under the Gaslight' "—that the Messers. Fay and Yokel have dusted off in a way—that and the People's Bowery Theatre, and have installed the former in the latter. Much of what transpires in Hoboken both behind and before the footlights is repeated at 201 Bowery. The actors play seriously what they do not take seriously, the most is made of the "thrilling" scenic effects, the audience jeers and chortles and comments loudly, and throws things. In one respect, however, the Bowery experiment has the advantage over the one across the river. As you enter the capacious foyer, at your left, is a saloon or refreshment parlour. A capacious mahogany bar is backed by a great mirror on which are designs in soap. There are a free lunch-counter with real free lunch and uncovered tables, photographs of actresses of another day, coloured lithographs showing scenes from "Uncle Tom's Cabin" and "'Way Down East." Husky bartenders serve a foaming liquid that passes for beer. Four stalwarts sing popular songs of yesteryear: "In the Good Old Summertime," "I Want a Girl Just Like the Girl That Married Dear Old Dad." During the intermissions, the patrons en masse crowd into the bar. When the singers shout, "All join in," they all join in; when the quartet forms a line and marches round the room, they string along. That part of the affair in the Bowery provides a rollicking good time; if "Under the Gaslight" survives, it will be because of the saloon.

There will be, also, people who will venture to that remote aisle of New York to inhale the atmosphere of the old house—decorations like the gowns of the 'Sixties, rambling spaciousness, an idyllic rural scene entitled "A Mountain Lake" painted on the drop-curtain, the mountains and the lake bordered by ads. Every board, every crevice, each portière and chandelier exude the air of a dead day.

LETTERS written home about the new Kolster Radio say *little* of its mechanical perfection. Women accept that as they accept the needlework in a gorgeous Lanvin gown! But they express such enthusiasm about the *beauty* of the Kolster cabinet—its exquisite design—and how perfectly it fits their scheme of things!

Copyright by Kolster Radio Corporation, 1929

Nuda... the Shade that brings Sophistication to Summer Costumes

To clothe the leg invisibly — except for that subtle sophistication that fine silk brings to the natural skin tone. This the rôle of Nuda—McCallum's new contribution to hosiery smartness. Styled to accord with the costume colors of the moment, it furnishes neutral background for vivid colors. The pale summer tints blend with it too, as they would with natural sun tan. A shade beautiful in itself and beautiful with the famous McCallum sheen that is *parallel-knit* into each exquisite pair.

Nuda is but one of many style-tested McCallum shades for summer — shades that offer an unfailing guide to hosiery smartness.

Always available in the best shops at prices ranging from $1.65 to $6.00. McCallum Hosiery Company, Northampton, Massachusetts. McCallum Hosiery may be had in Paris at Bayard, 12 Rue de la Paix.

McCALLUM HOSIERY

"YOU JUST KNOW SHE WEARS THEM"

Castle of San Vito, the residence of Prince and Princess Frasso

THREE DENTICE CASTLES

(Continued from page 76)

to bring up the sun. There is a distinct atmosphere of national consciousness, of pep, and of personality—almost as though the whole people had taken a correspondence course in how to get a raise overnight. An amazing improvement appears in everything, though, for the visitor wistfully clutching his Baedeker, the local colour seems slightly washed out, and one regrets the lack of dolce far niente that one used to go so far to find. It is, of course, splendid for the Italians, and a great achievement, but there is in the air something uncomfortably akin to our own industrial attitude towards life. However, perhaps one should not complain too loudly, for, in the Piazza d'Espagne, the stalls still groan under their tons of flowers, and the Campagna is as changeless as the blue Italian sky.

Just before the Connétable de Bourbon swept everything before him, the most cultured of the Popes—Giulio, the Medici, known as Clement VII.—built himself a villa. High outside of Rome on the Monte Mario it was, the new shiny dome of Saint Peter's like a bubble below it, and looking across to the Frascati hills. Raphael came ambling out on his palfrey, his students and workmen about him, to paint the frescoes in the entrance-hall with the three high arched windows, and Giulio Romano came, too, for the big room above the valley. In the confusion of events that followed, the place grew to be known as the Villa Madama and changed hands many times. Now, it is owned by Count and Countess Carlo Dentice Frasso, who keep open, almost royal, house, running a pack of hounds and racing greyhounds.

Dinner is at the only civilized hour of between nine and ten, and there is a pleasant jumble of the pleasantest people in the world—royal visiting princesses, Romans, Italians, Americans, Europeans. The dining-room floor is marble, the dining-room table is porphyry, and the room opens onto a terrace where a beautiful bronze tree grows out of a chrysoprase fountain cunningly fitted with let-in lights on the sides to show it up in radiance. All the light throughout the whole villa pours in like sunshine from between the windows.

The staircase turns round and round in stone and brick as though it were rolling itself up on a bobbin. In the hostess's *cabinet de toilette*, there is more marble, red and black and white, from Verona, and, on every

(Continued on page 116)

Countess Alfredo Dentice and Countess Gerardo Dentice are watching a tennis match at Carovigno, near Brindisi

TO-NIGHT
you can laugh at Time . . .

Now we can laugh at the insidious weapons Time levels at our faces—clogging dirt, drying winds, the inevitable weary hours—can actually *wash off* the unwanted years!

TONIGHT you can do it! Tonight in your own glass you can *watch* young radiant bloom creep back into your face—*feel* new satiny softness beneath your fingertips!

For here is not "just another cream." Here is a scientific discovery which skin specialists of two continents call "the most important advance in skin care for 150 years!"

A preparation—perfected after fifteen years of research by the famous Parisian House of PINAUD—that actually *offsets* the aging power of those tireless enemies of youth—dust, dirt, roughening winds and drying suns, nervous strain.

One Cream—snowy, silken, tender as a dewdrop—that does three essential things at once—

—*cleanses* the tiny pores more thoroughly than ever was possible before, "floating" all the aging accumulations of dirt and powder gently to the surface—

—*supples* dried out tissues to youthful pliancy—

—then, as you WASH it away, *tones* up weary facial muscles to firmness once again!

No complicated, time-consuming treatments now! Just two simple steps—just thirty seconds a day!

SIMPLY smooth on PINAUD'S CREAM . . . then in clear, cool water, wash it away! Before your eyes it *dissolves*, sweeping with it all the clogging particles from deep down in the pores, *never* depositing waxy, fatty traces of itself—to choke them anew—as dermatologists have long been telling us ordinary creams do! Leaving your cheek flower-fresh, flower-smooth, aglow with dawning youth!

You will find PINAUD'S CREAM at leading stores in jars and tubes . . . Remember, too, that after using it you need no astringent, no powder base. Perfectly toned, pores close of themselves. So exquisitely suppled is your cheek, powder clings without a "base"!

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Or check the offer you prefer below and mail the coupon to PINAUD, Department V-6, 220 East 21st Street, New York (In Canada—560 King Street, West, Toronto, Ontario).

☐ Please send me FREE your New Beauty Book and enough Pinaud's Cream for 3 treatments.

☐ For 25c enclosed send two weeks' supply and your Beauty Book.

Name_____

Address_____

PINAUD, PARIS AND NEW YORK: MAKERS OF FRENCH TOILET PREPARATIONS FOR MORE THAN ONE HUNDRED AND FIFTY YEARS

CATALINA

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SUNBEAM

A new conception in Summer Sports Hats

DIFFERENTLY beautiful . . . a glorious new combination of silk grograin ribbon . . . ingeniously stitched in contrasting shades . . . combined with soft Swiss straw braid . . . form-fitting, light and pliable . . . in a galaxy of styles and new Summer shadings. At your favorite shop now.

Catalina Registered
CALIFORNIA SPORTS HATS

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NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

Countess Alfredo Dentice and the Reverendo on the Carovigno terrace

THREE DENTICE CASTLES

(Continued from page 114)

side, one catches one's reflection in cloudy mirrors between painted black monkeys and peacocks, while a very high-bred real monkey swings below on the lacquer dressing-table. Then, to carry out the picture, the door opens to a fierce blue and yellow parrot who toes solemnly in like an old Indian chief embittered by civilization, trailing his blanket.

The door-jambs of the adjoining bedroom are of black and white marble framing exquisite painted doors, and the room itself is like something out of a fairy-tale—fresh and cool in apple-green taffeta, the walls hung in old frescoed Chinese silk, and a gold wheat ceiling brightened by flaming butterflies and birds. One window is a door, for there is a wide terrace and gillyflowers and sweet alyssum, but the other window, arched low in the wall, has its greatest expanse on the floor, so that you seem to be stumbling over the Victor Emmanuel monument and the Castello San Angelo that are literally at your very feet.

From Raphael's gallery, there is a garden, and beyond that another garden—with a long line of tall white statues. This second garden, sweet with roses and heliotropes, leads to the Monte Mario, where the olives that turned pale once and for all in the Garden of Gethsemane quiver in the white sunshine, and a black-eyed boy, lazily tending goats, sticks out his tongue with the lizards. By the side of the Villa towards Rome, workmen are busy cleaning out the ancient piscina, deeper and longer and wider than any modern swimming pool, and above it is a neat row of the marble bath-houses or dressing-rooms that the Medici used.

"Minivver loved the Medici,
Albeit he had never seen one;
He would have sinned incessantly
Could he have been one."

I lean across the balustrade.

There in the valley, the Tiber flows endlessly by under the Roman arches of the bridge where Constantine saw a vision of the True Cross and straightway, becoming a Christian, saved his Empire.

I can hardly believe my eyes. That vast, unplumbed swimming pool, the monkey, the chilled fruits, the stuffed capons, and below me, Rome, mighty as before or mightier, holding a firm hand on the destiny of Europe. Secure on her seven hills she stands, her ancient network of roads—the Appian Way, the Via Giulia—maintaining a proud boast that where before from all over the civilized world came legions, and pack-mules, and golden litters, to-day the touring-cars and trucks and camions follow one another just as incessantly and inevitably from the four corners of the globe to the rejuvenated Eternal City.

THE SECOND CASTLE

Truly, is there anything new, or old, under the sun? I ask myself that question again after I have retraced the Via Appia to Carovigno near Brindisi, where Count and Countess Dentice Frasso live.

On the edge of a blue blur, which is the Adriatic, stands an octagonal tower. It is an old fort, built no one quite knows when, formerly used for protection against the Barbary pirates and, later, against milder, but no less determined smugglers. Even to-day, as a contraband precaution, half a dozen healthy young men in the olive uniforms of the kingdom sprawl about the wiry grass, waiting for it to get later.

If you go to the tower on the beach early in the morning and stay until sunset, you can watch the lights on the blue blur change from azure to cerulean and aquamarine and indigo, and the wind and the sun will soak through you till you have no more thoughts, or feelings, or aspirations. Only a deep sense of fulfilment in which there is no yesterday and no to-morrow, just an infinitely satisfactory now.

At evening, the boats will come in. First one and then another, far on the

(Continued on page 118)

Spring! . . *for everyone but her*

In her lovely Newport garden she stood—a bitter, disappointed, lonely woman at 33.

It was Spring—for every one but her.

On a branch of apple blossoms a robin poured out a gorgeous proposal in song. Deep in the wistaria, tiny wrens were mating. Beyond the hedge, a curly-haired boy and a sweet slip of a girl walked silently hand in hand. But in her life there was no romance.

Why was she still single? Once she could have picked and chosen from many suitors. Now she had none. Even time-tried women friends seemed to avoid her. She couldn't understand it. . . .

Halitosis (unpleasant breath) is the damning, unforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—*but it ought to be the first.*

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infection. Or excesses of eating, drinking and smoking.

Intelligent people recognize the risk and minimize it by the regular use of full strength Listerine as a mouth wash and gargle. Night and morning. And between times before meeting others.

Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide★ which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent of onion and fish.

Keep Listerine handy in home and office. Carry it when you travel. Take it with you on your vacation. It is better to be safe than snubbed. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

★

Full strength Listerine is so safe it may be used in any body cavity, yet so powerful it kills even the stubborn B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds. We could not make this statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.

GREAT! That's what men say about Listerine Shaving Cream, so soothing, so refreshing.

Tintedge {Colored Hems}

Tintall {Solid Colors}

This year's bride insists *on* COLOR

WHAT more fitting than that her trousseau have colored sheets in the same sturdy brands which Mother and Grandmother had when they were married. Color which is *guaranteed fast to light and laundering*.

Both Utica and Mohawk brands are made in white with colored hems, called "*Tintedge*." The pillow cases are made *with two hems in color*, for single beds (producing an unusually beautiful effect!) and with one hem colored, for double beds. Both brands are also made in solid colors, with cases to match, called "*Tintall*."

There is a choice of Rose-bud Pink, Jade Green, Cornflower Blue, Golden Maize, and a Lovely Lavender. And, of course, all White.

"*Tintedge*" or "*Tintall*" make wedding presents as practical as they are smart and beautiful. Packaged in stunning gift boxes of scarlet and gold—in sets of one sheet and two cases, two sheets and two cases, or two cases only; all standard and crib sizes. They can also be bought separately. And their moderate price makes a goodly supply possible.

Ask for them by name at your dealer's, and be sure that they carry the Utica or Mohawk label. Fill in and mail coupon for free color samples and illustrated booklet on correct bed-making. For 25c we'll send a 2-piece oblong, hemstitched luncheon set of Utica White Sheeting; or a 2-piece set in favorite color for 35c.

Mohawk Brand is similar in quality to Utica but lighter in weight, therefore lower priced.

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, Cooper St., Utica, N. Y.

Gentlemen:

☐ Send free booklet "Restful Sleep" and color samples.

☐ I enclose 25c for 2-piece luncheon set.

☐ I enclose 35c for 2-piece set, color .....

Name .....

Address .....

Town ..... State .....

THREE DENTICE CASTLES

(Continued from page 116)

horizon, scurrying before the miniature hurricane, red sails on a red sky curiously detached from the water that remains an ultra-shade of blue. As they come nearer, you can see the piles of fish shining in the hulls, and, clinging to each topmast in grave apparent danger of being shaken into the sea, a very small boy. He is never more than eleven, sometimes only seven years old. The ships rush in straight for the rocks on which the tower leans towards its reflection, the fishermen sing, and, to the rhythm of their chanty, the small boy stretches out his legs like a pair of arms. Marking time with each beat, those active simian limbs gather in a fresh, neat fold of the russet sails, until, as the last stanza is reached and the man at the rudder throws his boat over just to scrape through to safety in the shallow harbour, the sail is furled, and the little boy has slid into the water with a splash to help gather up the fish.

FISH AND FINANCE

Almost immediately, there is an enormous activity along the shore. The young soldiers appear, very numerous and very bored at being occupied. From nowhere have come rickety Fords and wagons, and, over the silver fish heaped on the shore, the haggling begins. A dozen times it is gathered up by the buyers only to be hurled back onto the rocks in disgust at the price. By the time a satisfactory arrangement has been reached, the poor fish are covered with sand, and many are completely torn and broken. It is indeed a sorry catch, though the *dentice* we rescue before the skirmish are excellent grilled with all manner of native furbishings.

Sometime about the era of the Scipio who defeated Hannibal and his elephants, there lived a doughty Roman called Marcus Aurus Dentatus. I do not know what he did to achieve fame, but his descendants prospered exceedingly in the empire, and they took for their emblem a curved fish—a *dentice*—standing proudly on his tail and the elusive, but appropriate motto for a fish, *"Noli me tangere!"* At one time, they were lords of Amalfi, with royal rights, and, later, their lands spread all over the country above the heel of Italy. Then, in modern days, they gave away much to the state and sold more, so that now, though still among the great landowners of Italy, their possessions have shrunk to workable proportions.

THE THIRD CASTLE

Carovigno, near Brindisi, where Count and Countess Dentice Frasso live, stands on a long hill dominating the countryside. San Vito, the residence of Prince and Princess Frasso famous for its wine and tobacco, is seven kilometres further west on the plain, where its magnificent moat and battlemented towers seem rather disgruntled by the rush of modernism that has struck, in a measure, even southern Italy.

The first view of the countryside gives you the impression that you have come into a vastly populated pleasure district that has been destroyed by wars and earthquakes or that the building boom ran out before things were quite finished. For every valley appears to hold a marble villa, every hill a shining palace. On investigation, you find that these are nothing but shelters that the peasants build with the more than plentiful, blinding white stone—so plentiful that it chokes up the soil—to protect themselves and their goats, or as a storehouse for olives. Because these structures are easy to build and need no mortar, the peasants have created a trullo for their model, like little mosques, and there is no more charmingly shaped building in the world.

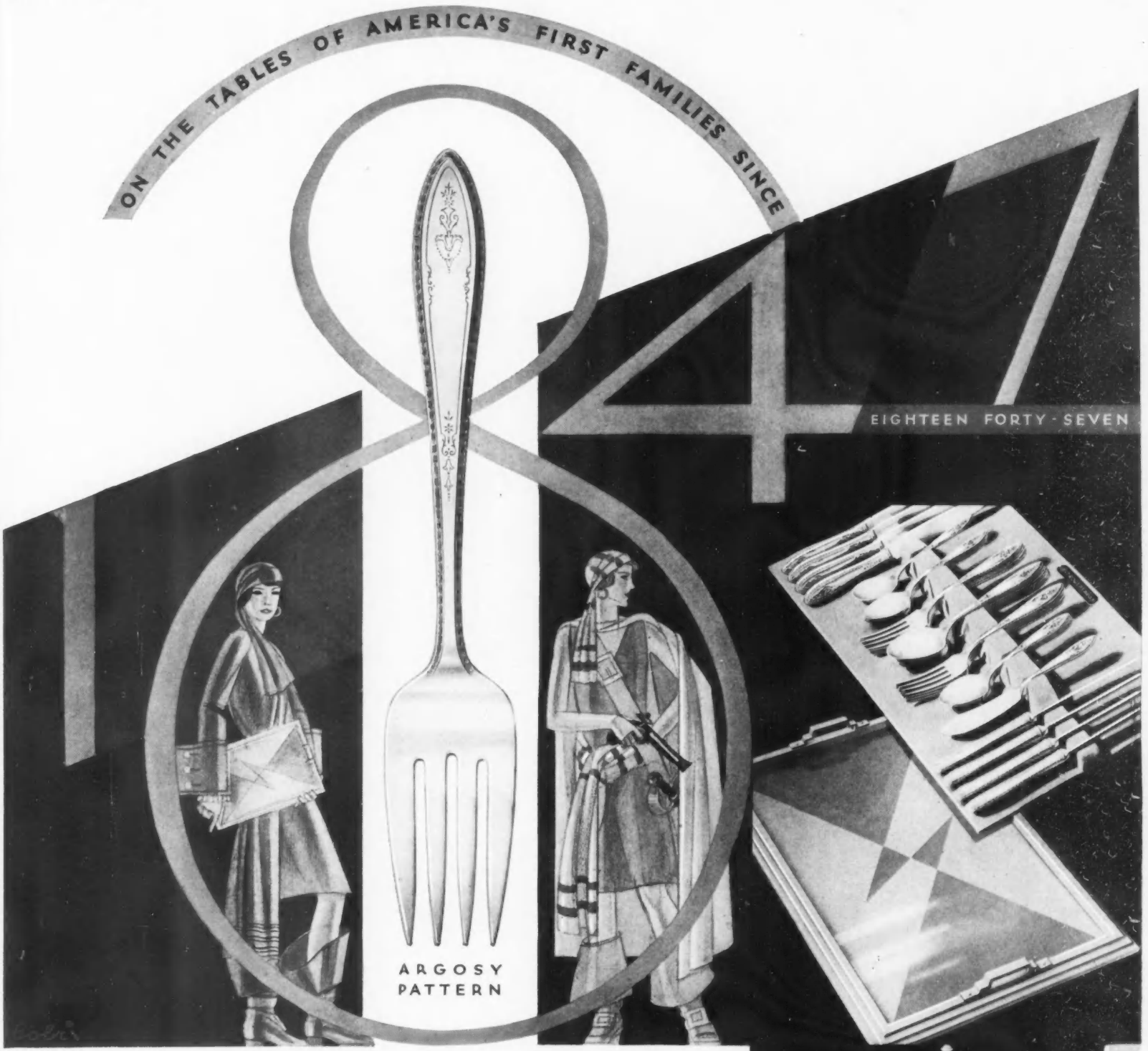
The road from the old eight-sided tower by the sea winds up to the Castle of Carovigno between olive groves. The Adriatic, now a midnight-blue, becomes a distant mysterious presence. The red earth holds a warmth long after the sun has set, and the treacherous southern Italian evening has come bearing fevers and malarias in its lovely wake. The air is alive with the fragrant smell of burning olive-wood, **and,** through the twilight, the trees take on shapes that make one well understand why the Greeks—this part of Italy was Magna Grecia—peopled them with wood-nymphs and satyrs. The trees here are more than six and seven hundred years old, and their gigantic twisted branches change into all sorts of human and animal forms even in the hot noon sunlight. At night, they are more than living, they are immortal. In the autumn, the peasants spend days picking up the small brown olives that scatter like pennies over the red earth and really are currency, for, in a good year, the swift return they bring is enormous.

The village clings to the castle in true southern squalor.

A small courtyard has been won from its embrace with a palm and a cypress and a long balcony running to the terrace and, on the sea side, a rocky garden filled with little spicy carnations, yellow and dark red. There are masses of roses and orange flowers, and, in the spring, a sheet of hyacinths slopes to the south. Otherwise, the village has claimed the castle as it did in the days when it was first built for defence and, at the slightest alarm, the whole population flocked to take refuge behind its walls, which are as much as twenty feet thick. Now, the olive-oil is stored in the dungeons where the prisoners used to languish, or the wine is kept cool in great earthen jars, and the Reverendo even stables a small donkey there from the heat. In what used to be the torture chamber, he directs a score of women who spin and weave a tweed as good as the native Scotch variety and a great deal cheaper.

SAN VITO BY NIGHT

At night, the walls are not too deep to shut out the typical Italian sounds, that humming undertone of inexhaustible Latin vitality. A baby, or is it ten? A dog. A woman singing "Santa Lucia," and a man answering to a banjo. A sudden quarrel, high and shrill with a suggestion of knives, as suddenly stilled as it began. Bells. Always the insidious scent of burning olive-wood, and very far off a faint sound of the stirring sea. A paradise if you like, but the young moon peering in the window was careful to wear the shadow of the earth as a halo to give her beauty substance.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SEEN ON THE STAGE

(Continued from page 104)

Lee Shubert has brought from London an entirely English company for "Bird in Hand." Without exception, the actors play their rôles well. The Joan would benefit from more colour, the Gerald could be very young and much less callow, the shallow fellow ought not be so effeminate. But Herbert Lomas brings out everything there is in old Thomas and something besides, I suspect. And Ivor Barnard's Mr. Blanquet, in appearance as well as in more intangible respects, comes near to perfection.

"THE LOVE DUEL"

ART is Art to woman, but Woman is man's Art. She embodies for him creation, beauty; she stirs his imagination, causes it to soar dizzily; she removes him from one actuality and places him in another, and an infinitely finer, one; she gives him at the same time vision and reality. She is the one thing in all the world that he may grasp, yet must ever reach for even as he grasps; he holds, binds her—and never fully attains her. She realizes his dream—and remains his dream. In short, to him she is Desire, Achievement, Glamour. At any rate, a vociferous group in every age insists she is all that. And the rest of us add our voices when Ethel Barrymore steps upon the stage.

The reappearance of the most glamorous lady of our theatre has brought new lively colour into a fading season. For no matter how poor the play on which she chooses to bestow her gifts —and those she has selected in recent years have been, without exception, flat and unprofitable—, it can not dim the glowing fascination of the one remaining star of great magnitude from yesterday's glittering firmament. In spite of the fact that the Messrs. Shubert have erected a theatre to her glory in Forty-Seventh Street, her name cut deep in the selected stones above the portal, she belongs at the Empire Theatre, where the walls and carvings and crimson hangings and crystal chandeliers still breathe the air of John Drew, of Maude Adams, of William Gillette, Barrie, Pinero, Charles Frohman—the Empire, where Katharine Cornell is now installed. Miss Cornell and Miss Barrymore alone of all our players belong in that house of great memories.

Present New York audiences are not faithful in the fashion of London audiences. We move too fast, or derive from too many strains, or the people who compose the larger portion of metropolitan theatregoers are transients in the city, or we are obsessed by too many interests to concentrate for long on one. Whatever the cause, the patrons of our playhouses demand that each play stand independent of author or producer, that every time an actor comes into the spot-light he or she carry no past along. The few exceptions are, for the most part, those players who hold themselves rigidly to a certain kind of rôle, play the same characters under various names and divers disguises year after year. Miss Barrymore is different; she possesses versatility, and she has not hesitated to exercise it. Beauty, élan, rare delicacy, repose envelop her like a shimmering, transparent veil. And quiet, cultivated dignity, a dignity that elevates whatever she undertakes, gives it a quality that combines aspiration and achievement. Background, so lamentably lacking in our contemporary life, our literature, and in our drama, she carries with her; it enters as she enters, departs nearly always when she exits. Her every entrance brings to the scene—regardless of its nature or of the character she portrays —a fineness we encounter practically nowhere else. She stands in the exact centre of our Stage.

As an actress, there have been many greater. Duse, Bernhardt, Ellen Terry —to name but a few this generation has known. They thrilled their audiences, moved them as she can not; they invested their work with a skill and a flair of which she is, perhaps, incapable. But they were not more fascinating nor more beloved—she is loved both for her mannerisms and in spite of them. Those transcendant actresses had not her kind of glamour. So she is, in a way they could never have been, the First Lady of the Theatre.

The drama with which she inaugurated the playhouse dedicated to her early this autumn was a chronicle from the Spanish, showing a religieuse at three stages of her career—young, middle-aged, aged. It had little to recommend it, but the star gave it something that made it stand out as the numerous other dramas with little to recommend them could not. Now, she has returned to town in "The Love Duel," adapted by Zoë Akins from the Hungarian of Lili Hatvany, a fancily written piece of theatricality, which, starting from a promising premise, dwindles into muddled, weak stupidity before the evening is half over—or even the first act. "She," the heroine, is a cold, scintillant beauty irresistible to men. They flock about her striving desperately for a smile, the slightest favour. As the author or the adapter has written her, "She" might be the "You," and a dozen or more men the "her" of "Ben Bolt," the old song that tells of the girl who

"Wept with delight when you gave her a smile
And trembled with fear at your frown."

"He" is a male "She," irresistible to women. The two meet, fence, then love madly; comes a little blessing to clutch their hearts, soften them, exorcise their hardness, draw together in inviolable domesticity.

Miss Barrymore can take even such stuff and make it receive serious consideration; at least, while she is on the stage. By her charm, her grace, her dignity, her refinement—all those rare qualities that when combined in one person create that indescribable something that for want of a better phrase we call a great personality.

Because of that, the management without being jeered at can announce that for this fumbling, baroque, absurd attempt at playwriting "seats are on sale eight weeks in advance." Another proof that Ethel Barrymore is the First Lady of our stage (with Katharine Cornell the heir apparent).

"MAN'S ESTATE"

FOR the fifth production of their subscription season, the Theatre Guild has chosen a play by two new American dramatists. "Man's Estate," it is called, and Beatrice Blackmar and Bruce Gould are the authors. In many spots, the piece fumbles because of technical inexpertness, but the amateurishness is not obvious enough to be annoying. The authors' grim determination to round out the circle is.

Jerry Jordan wants to become an architect. A modern lad, he flouts in blunt terms his father's plan to settle him securely in the hardware business. He has won a travelling scholarship

(Continued on page 108)

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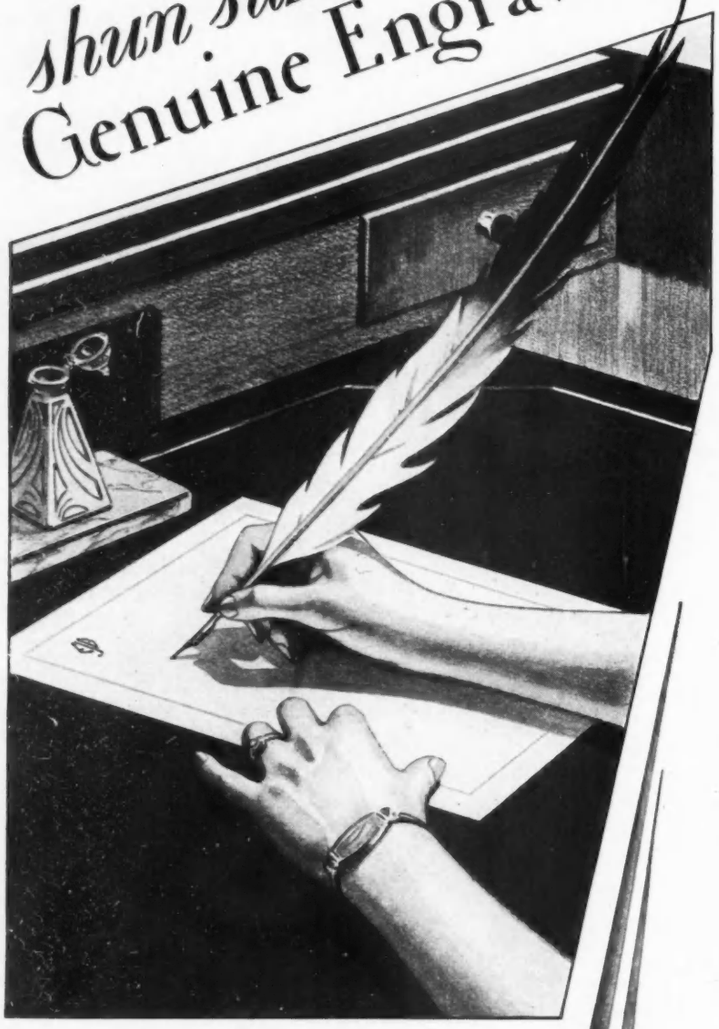

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SEEN ON THE STAGE

(Continued from page 106)

and, with joyous whoops, announces that he will go his own way, that he will not permit himself to sink into a rut, as all the boys he grew up with are doing. He and Sesaly, a girl visiting the Jordans, agree that he must follow the path that leads to the designing of a great cathedral.

Her sympathetic understanding leads from one thing to another and finally too far. When his parents learn that she is with child, their fear of what their friends will say and do makes them insist on a quick marriage. But Sesaly refuses—she will not come between Jerry and his career. However, in the third act, they are married, and he enters his uncle's hardware store.

All through the play, his father has told and retold of his early desire to become a lawyer; how, after his marriage, he became a "salaried man" for a short while and remained one the rest of his days; the son is positive that a talented fellow like himself in and of the modern world could not possibly compromise with his destiny so ignominiously. Until just before the final curtain, then he "smoothly sails to a happy ending," or what passes for happy.

Miss Blackmar and Mr. Gould have pounded in the parallel unmercifully. Nearly everything else in the play is overaccentuated in the same manner. Yet, despite all that, "Man's Estate" provides a pleasant, if mild and fairly familiar, entertainment. Largely because of the acting. Earle Larimore, who plays Jerry, is about the best of the juveniles left to the stage—to each rôle he essays, he brings greater skill and depth than to the one before. Jordan *père* furnished Dudley Digges with his kind of part, and no one can do that kind better. Elizabeth Patterson is excellent as Mrs. Jordan—this seems to be the banner year for elderly women: Charlotte Granville in "Let Us Be Gay," Beulah Bondi in "Street Scene" carry off the honours. Margalo Gillmore, more lovely than ever, covers Sesaly with mannerisms; never very deft, Miss Gillmore seems less so now.

"THE CAMEL THROUGH THE NEEDLE'S EYE"

ILLEGITIMATE babies have occupied a dangerously disproportionate place in our theatre, this season. They are the *dei ex machinâ* of half a dozen or more plays. "Little Accident," "The Love Duel," "Man's Estate," "Jonesy," and now "Before You're 25" and "The Camel Through the Needle's Eye," the Theatre Guild's sixth and final production of the year.

The last one, the work of Frantisek Langer, a Bohemian, comes to us in Philip Moeller's adaptation and a production he planned and executed with his usual skill and understanding. The comedy starts brightly, zooms along saltily through the first act, and then begins to grow thin, getting thinner and thinner, running steadily downhill as the evening progresses. However, it manages to be fairly entertaining to the end. That is due in large measure—as in the case of "Caprice"—to the acting and the direction.

The fable in bare outline does not veer far from the familiar. Neither does the way of telling it give it any particular distinction.

A beggar, whose racket is playing on the sympathy of wealthy folk, brings a lady of high estate to the wretched basement where he exists with his dominating wife and their lovely daughter, Susi. Accompanying the fine lady is Alik Vilim, her daughter's fiancé, a young man whose diffidence goes to the extreme of physical dumbness—he communicates with others largely in dumb show, a silly expedient that throws the whole play into farce. He succumbs instantly to Susi's charms.

The second act discovers the two living together in luxury and gloriously happy. Alik's father arrives, threatens to cut off his allowance unless he abandons Susi. The son gives his pater the heroic answer.

Alik and Susi establish "Prague's Model Dairy"; it prospers mightily. The only fly in the couple's ointment is Susi's mother, who, in the half-year since her daughter's elevation, has lost none of her ability to dominate—she now includes Alik in the circle she bullies. But, as the last curtain is ready to fall, he rebels, conquers his diffidence and his dumbness, takes vocal control of the situation. The author should have borrowed Shaw's final line in "Man and Superman"—merely changing the sex of the speaker and the addressed—had Mrs. Pesta say to the youth who is laying down the law to her: "Yes, dear, go right on talking."

The raison d'être for "The Camel Through the Needle's Eye" is that it provides rich rôles for Helen Westley and Henry Travers. As the harridan wife of the mendicant living in the slums of Prague, she is in her element. She storms and screams and berates and shouts every one down; yet, she conveys that kind of hearty tenderness that could never induce, or indeed permit, one to nestle to it, and still she always makes it quite clear that in her bellicose, raucous way, she cares for Susi and for Pesta, whom she makes miserable, and will see to it that they are looked after even though in the process she drives them to sabotage or murder or suicide. Yet, the play would be better, the enjoyment less spotty were she omitted from the second act altogether. She throws it out of rhythm. And what seemed spontaneous, natural in the first, strikes one as forced and overdone in the third.

Travers performs the beggar off duty splendidly. When not driven to the street by his wife to ply his trading—falling down in pretended illness in front of prosperous-looking people that he may be picked up and endowed by the benevolent innocents—,when not engaged in that, he lies in bed and complains of his fate and his forte. Having already convinced himself, he tries to persuade his better half that his illness is real. Later, when prosperity arrives, he responds to it "in character."

Miriam Hopkins plays the girl of the gutter, who is suddenly catapulted into affluence and elegance, with humour, finish, and, above all, sparkle. Her infectious youth twinkles, flashes, glitters. Elliot Cabot, who did such excellent work as the unfortunate lover in "Coquette," again demonstrates that he is among the foremost of that exceedingly small group of young actors who are blessed with both intelligence and talent. His stiffness—such a handicap to him in most rôles—becomes a distinct asset in interpreting the part of Alik Vilim.

This has been the least successful season of the Guild's entire career. A ponderous revival of Goethe's "Faust," a mediocre revival of a minor, dated Shaw play, an essay in maudlinity by Eugene O'Neill, the commonplace comedy called "Man's Estate," the provocative, but not truly absorbing,

(Continued on page 110)

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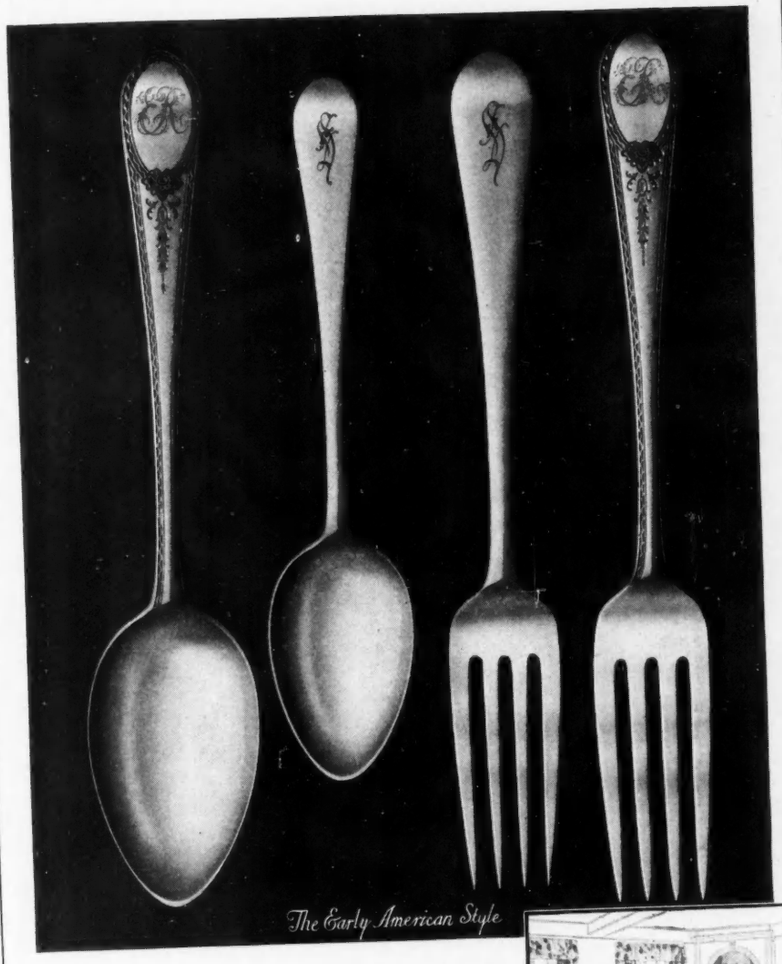

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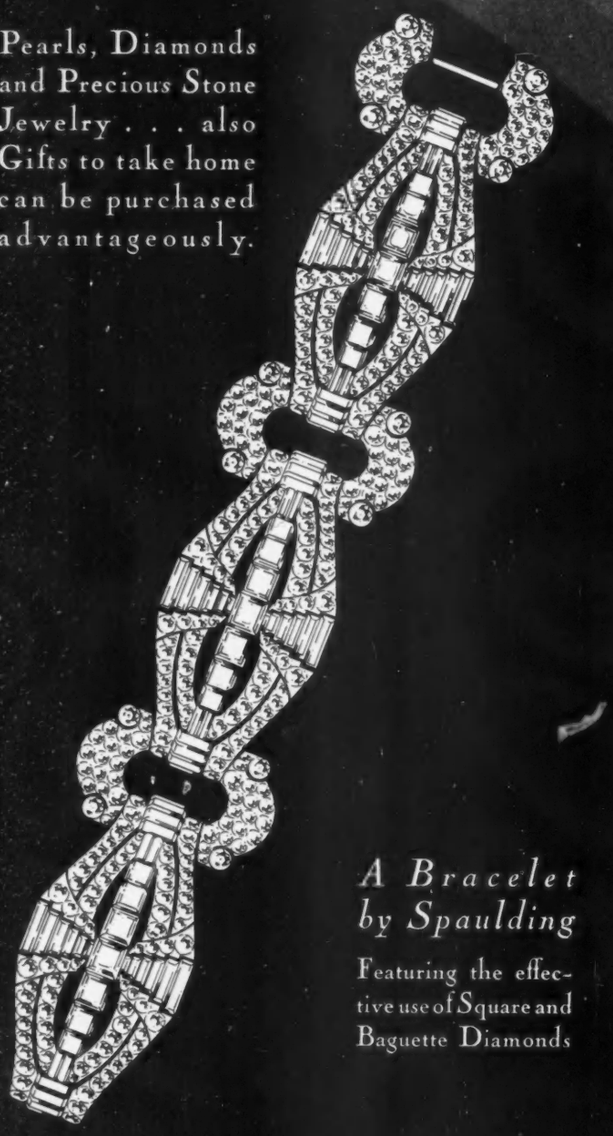

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ON HER DRESSING-TABLE

(Continued from page 100)

and legs as it is for the face and neck, and it should be removed in the same manner as any form of make-up, with cleansing cream or soap and water. "Glory of the Sun" may be procured in the larger drug and department shops through the country.

Many women, at this time of the year, are concerned with the problem of a new permanent wave, and those with white hair frequently approach this problem with some fear and trepidation. One New York hairdresser who has achieved outstanding success in the permanent waving of white hair is Charles Bock, a coiffeur who is known for creating wide, smooth waves of natural appearance. Waving white hair is only one of the specialties of this hair-dresser who makes a feature of training every operator in his shop so expertly that one feels instinctively that one is in experienced hands as soon as one enters the salon. Each newest successful device that appears for the perfecting of permanent waving finds its way at once to Charles Bock's establishment, and the aim of this expert—as is surely the desire of every smart woman, to-day, who acquires a permanent wave—is a wave that is as smooth and completely natural in appearance as possible, from the very instant when the hair is taken from the machine.

Even in the days of suntan fervour, there are many women who appreciate the beauty of radiantly white skin. For them, Prince Matchabelli has created "Belila," a clear, amber liquid, which, when applied to the skin leaves a lovely, pearly finish. "Belila" is intended for use upon the hands, arms, and neck and is packed in a small, square bottle in a smart gold box. It is available from Bonwit Teller in New York.

SEEN ON THE STAGE

(Continued from page 108)

"Wings Over Europe," "Caprice," a scarcely more than average comedy superbly rendered, and, lastly, this farce with the clumsy title, which also relies on several adroit performances skilfully assimilated and cleverly timed for whatever impression it makes—that is the sum of the Guild's achievement in 1928-29.

"BEFORE YOU'RE 25"

KENYON NICHOLSON'S "Before You're 25" has recently been launched. Although the first curtain does not rise until nine o'clock and the final one falls before eleven, Nicholson has not only managed to inject into his play in that brief space everything he could think of, recall, or find, but has used everything several times. Some of the episodes contrive to be funny in a knock-about way, but the farce holds tenaciously to the formulæ and the point of view of the cheap theatre — slap-bang, obvious, tenuous, unoriginal.

Eric Dressler is, as always, earnest, passionate, forthright. And Josephine Hull plays his mother deliciously. But that will surprise no one who has seen her before. And, besides, this is without doubt, Mother's Year in the theatre.

"JONESY"

JONESY—tried, revised, retried, rewritten—has finally reached the stage of the Bijou Theatre. It proves to be a swift, merry farce that would be much swifter and very much merrier had the director regarded the material he was working with objectively as well as subjectively. Nearly every scene, every episode, every conversation continues after it should end. Each of the three curtains is held too long, which inevitably slows the pace, makes what should and would soar jerk instead, deprives the play of much of that cumulative mirth so valuable in farce. On the other hand, the authors have infused into their work a bubbling freshness that almost compensates for that and for a paucity of originality, also.

From a most capable cast assembled and directed by Earle Boothe, Spring Byington and Donald Meek stand out. Raymond Guion and Helen Brooks are not far behind. To those who consider a dumb, lackadaisical, squeaky girl funny, Nydia Westman will be excruciating.

"UNDER THE GASLIGHT"

THE fashion Christopher Morley and his group started so profitably in Hoboken has reached the Bowery. Larry Fay and Alex Yokel have dusted off, so to speak, "Mr. Augustin Daly's Last and Greatest Success, received nightly with the most Excessive Signals of Delight! Exhibiting the Great Pier and Starlight Scene, the Tombs Police Court, and the Thrilling Railroad Scene, in the Totally Original Drama of Life and Love . . . 'Under the Gaslight' "—that the Messers. Fay and Yokel have dusted off in a way—that and the People's Bowery Theatre, and have installed the former in the latter. Much of what transpires in Hoboken both behind and before the footlights is repeated at 201 Bowery. The actors play seriously what they do not take seriously, the most is made of the "thrilling" scenic effects, the audience jeers and chortles and comments loudly, and throws things. In one respect, however, the Bowery experiment has the advantage over the one across the river. As you enter the capacious foyer, at your left, is a saloon or refreshment parlour. A capacious mahogany bar is backed by a great mirror on which are designs in soap. There are a free lunch-counter with real free lunch and uncovered tables, photographs of actresses of another day, coloured lithographs showing scenes from "Uncle Tom's Cabin" and " 'Way Down East." Husky bartenders serve a foaming liquid that passes for beer. Four stalwarts sing popular songs of yesteryear: "In the Good Old Summertime," "I Want a Girl Just Like the Girl That Married Dear Old Dad." During the intermissions, the patrons en masse crowd into the bar. When the singers shout, "All join in," they all join in; when the quartet forms a line and marches round the room, they string along. That part of the affair in the Bowery provides a rollicking good time; if "Under the Gaslight" survives, it will be because of the saloon.

There will be, also, people who will venture to that remote aisle of New York to inhale the atmosphere of the old house—decorations like the gowns of the 'Sixties, rambling spaciousness, an idyllic rural scene entitled "A Mountain Lake" painted on the drop-curtain, the mountains and the lake bordered by ads. Every board, every crevice, each portière and chandelier exude the air of a dead day.

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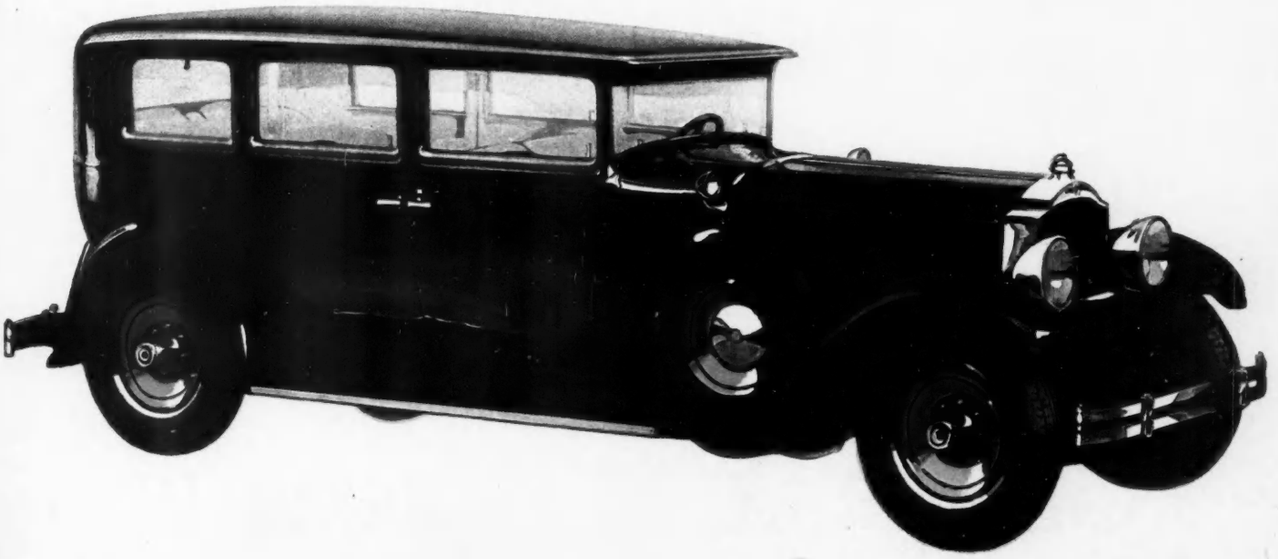

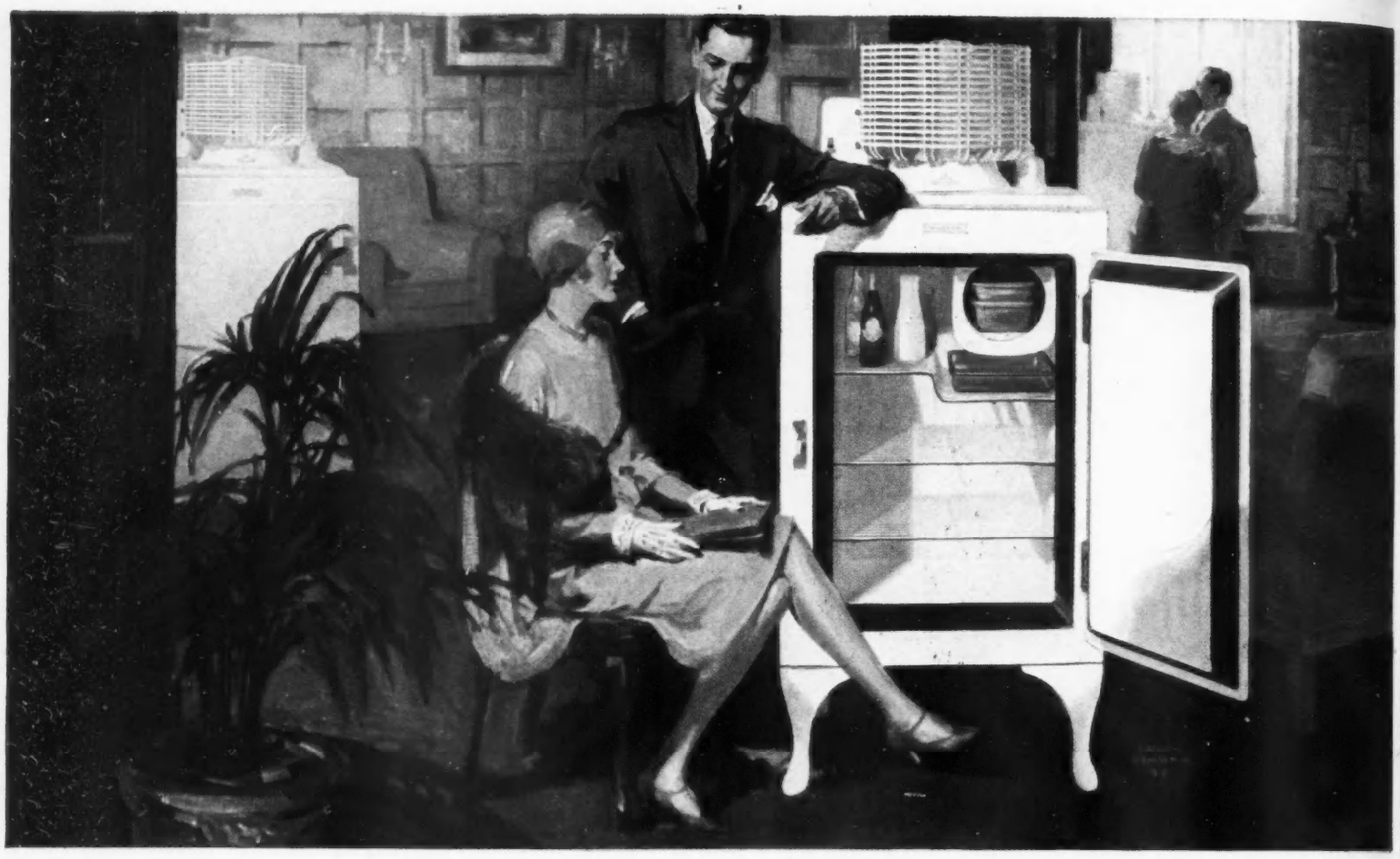

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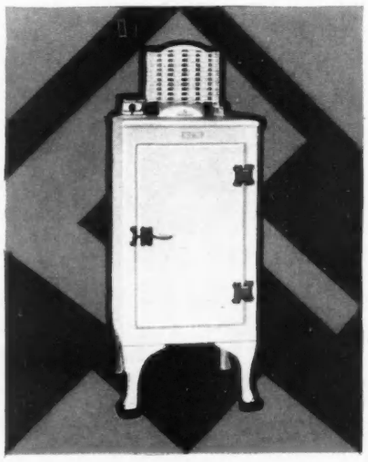

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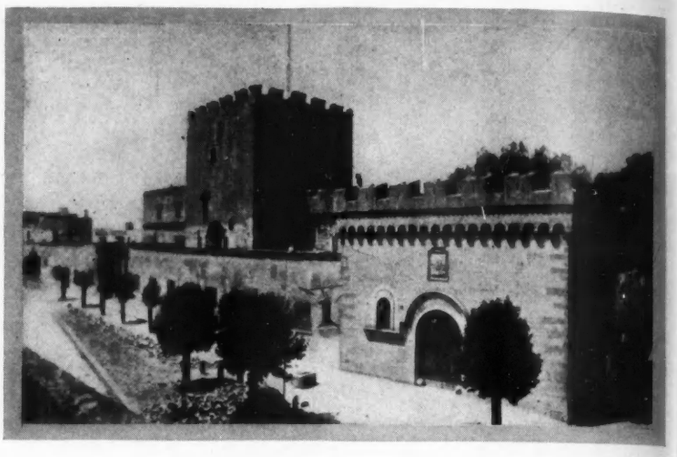
"YOU JUST KNOW SHE WEARS THEM"



Castle of San Vito, the residence of Prince and Princess Frasso

THREE DENTICE CASTLES

(Continued from page 76)

to bring up the sun. There is a distinct atmosphere of national consciousness, of pep, and of personality—almost as though the whole people had taken a correspondence course in how to get a raise overnight. An amazing improvement appears in everything, though, for the visitor wistfully clutching his Baedeker, the local colour seems slightly washed out, and one regrets the lack of dolce far niente that one used to go so far to find. It is, of course, splendid for the Italians, and a great achievement, but there is in the air something uncomfortably akin to our own industrial attitude towards life. However, perhaps one should not complain too loudly, for, in the Piazza d'Espagne, the stalls still groan under their tons of flowers, and the Campagna is as changeless as the blue Italian sky.

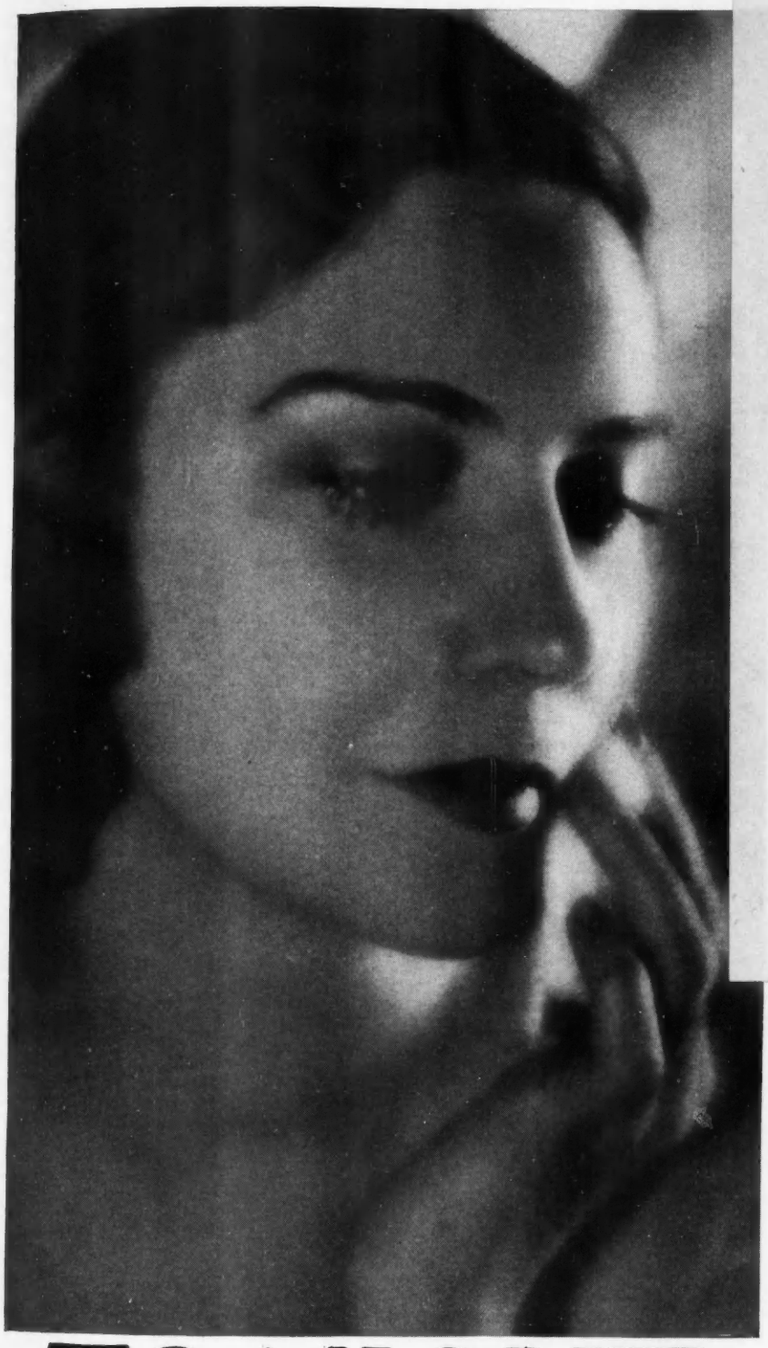
Just before the Connétable de Bourbon swept everything before him, the most cultured of the Popes—Giulio, the Medici, known as Clement VII.—built himself a villa. High outside of Rome on the Monte Mario it was, the new shiny dome of Saint Peter's like a bubble below it, and looking across to the Frascati hills. Raphael came ambling out on his palfrey, his students and workmen about him, to paint the frescoes in the entrance-hall with the three high arched windows, and Giulio Romano came, too, for the big room above the valley. In the confusion of events that followed, the place grew to be known as the Villa Madama and changed hands many times. Now, it is owned by Count and Countess Carlo Dentice Frasso, who keep open, almost royal, house, running a pack of hounds and racing greyhounds.

Dinner is at the only civilized hour of between nine and ten, and there is a pleasant jumble of the pleasantest people in the world—royal visiting princesses, Romans, Italians, Americans, Europeans. The dining-room floor is marble, the dining-room table is porphyry, and the room opens onto a terrace where a beautiful bronze tree grows out of a chrysoprase fountain cunningly fitted with let-in lights on the sides to show it up in radiance. All the light throughout the whole villa pours in like sunshine from between the windows.

The staircase turns round and round in stone and brick as though it were rolling itself up on a bobbin. In the hostess's *cabinet de toilette*, there is more marble, red and black and white, from Verona, and, on every

(Continued on page 116)

Countess Alfredo Dentice and Countess Gerardo Dentice are watching a tennis match at Carovigno, near Brindisi



TO-NIGHT
you can laugh at Time . . .

—*supples* dried out tissues to youthful pliancy—

—then, as you WASH it away, *tones* up weary facial muscles to firmness once again!

No complicated, time-consuming treatments now! Just two simple steps—just thirty seconds a day!

SIMPLY smooth on PINAUD'S CREAM . . . then in clear, cool water, wash it away! Before your eyes it *dissolves*, sweeping with it all the clogging particles from deep down in the pores, *never* depositing waxy, fatty traces of itself—to choke them anew—as dermatologists have long been telling us ordinary creams do! Leaving your cheek flower-fresh, flower-smooth, aglow with dawning youth!

You will find PINAUD'S CREAM at leading stores in jars and tubes . . . Remember, too, that after using it you need no astringent, no powder base. Perfectly toned, pores close of themselves. So exquisitely suppled is your cheek, powder clings without a "base"!

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Or check the offer you prefer below and mail the coupon to PINAUD, Department V-6, 220 East 21st Street, New York (In Canada—560 King Street, West, Toronto, Ontario).

☐ Please send me FREE your New Beauty Book and enough Pinaud's Cream for 3 treatments.

☐ For 25c enclosed send two weeks' supply and your Beauty Book.

Name_____

Address_____

PINAUD, PARIS AND NEW YORK: MAKERS OF FRENCH TOILET PREPARATIONS FOR MORE THAN ONE HUNDRED AND FIFTY YEARS

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SUNBEAM

A new conception in Summer Sports Hats

DIFFERENTLY beautiful . . . a glorious new combination of silk grograin ribbon . . . ingeniously stitched in contrasting shades . . . combined with soft Swiss straw braid . . . form-fitting, light and pliable . . . in a galaxy of styles and new Summer shadings. At your favorite shop now.

Catalina Registered
CALIFORNIA SPORTS HATS

Created in California by
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1061 MARKET STREET • SAN FRANCISCO
NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

Countess Alfredo Dentice and the Reverendo on the Carovigno terrace

THREE DENTICE CASTLES

(Continued from page 114)

side, one catches one's reflection in cloudy mirrors between painted black monkeys and peacocks, while a very high-bred real monkey swings below on the lacquer dressing-table. Then, to carry out the picture, the door opens to a fierce blue and yellow parrot who toes solemnly in like an old Indian chief embittered by civilization, trailing his blanket.

The door-jambs of the adjoining bedroom are of black and white marble framing exquisite painted doors, and the room itself is like something out of a fairy-tale—fresh and cool in apple-green taffeta, the walls hung in old frescoed Chinese silk, and a gold wheat ceiling brightened by flaming butterflies and birds. One window is a door, for there is a wide terrace and gillyflowers and sweet alyssum, but the other window, arched low in the wall, has its greatest expanse on the floor, so that you seem to be stumbling over the Victor Emmanuel monument and the Castello San Angelo that are literally at your very feet.

From Raphael's gallery, there is a garden, and beyond that another garden—with a long line of tall white statues. This second garden, sweet with roses and heliotropes, leads to the Monte Mario, where the olives that turned pale once and for all in the Garden of Gethsemane quiver in the white sunshine, and a black-eyed boy, lazily tending goats, sticks out his tongue with the lizards. By the side of the Villa towards Rome, workmen are busy cleaning out the ancient piscina, deeper and longer and wider than any modern swimming pool, and above it is a neat row of the marble bath-houses or dressing-rooms that the Medici used.

"Miniver loved the Medici,
Albeit he had never seen one;
He would have sinned incessantly
Could he have been one."

I lean across the balustrade.

There in the valley, the Tiber flows endlessly by under the Roman arches of the bridge where Constantine saw a vision of the True Cross and straightway, becoming a Christian, saved his Empire.

I can hardly believe my eyes. That vast, unplumbed swimming pool, the monkey, the chilled fruits, the stuffed capons, and below me, Rome, mighty as before or mightier, holding a firm hand on the destiny of Europe. Secure on her seven hills she stands, her ancient network of roads—the Appian Way, the Via Giulia—maintaining a proud boast that where before from all over the civilized world came legions, and pack-mules, and golden litters, to-day the touring-cars and trucks and camions follow one another just as incessantly and inevitably from the four corners of the globe to the rejuvenated Eternal City.

THE SECOND CASTLE

Truly, is there anything new, or old, under the sun? I ask myself that question again after I have retraced the Via Appia to Carovigno near Brindisi, where Count and Countess Dentice Frasso live.

On the edge of a blue blur, which is the Adriatic, stands an octagonal tower. It is an old fort, built no one quite knows when, formerly used for protection against the Barbary pirates and, later, against milder, but no less determined smugglers. Even to-day, as a contraband precaution, half a dozen healthy young men in the olive uniforms of the kingdom sprawl about the wiry grass, waiting for it to get later.

If you go to the tower on the beach early in the morning and stay until sunset, you can watch the lights on the blue blur change from azure to cerulean and aquamarine and indigo, and the wind and the sun will soak through you till you have no more thoughts, or feelings, or aspirations. Only a deep sense of fulfilment in which there is no yesterday and no to-morrow, just an infinitely satisfactory now.

At evening, the boats will come in. First one and then another, far on the

(Continued on page 118)

Spring! . . *for everyone but her*

In her lovely Newport garden she stood—a bitter, disappointed, lonely woman at 33.

It was Spring—for every one but her.

On a branch of apple blossoms a robin poured out a gorgeous proposal in song. Deep in the wistaria, tiny wrens were mating. Beyond the hedge, a curly-haired boy and a sweet slip of a girl walked silently hand in hand. But in her life there was no romance.

Why was she still single? Once she could have picked and chosen from many suitors. Now she had none. Even time-tried women friends seemed to avoid her. She couldn't understand it. . . .

Halitosis (unpleasant breath) is the damning, unforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—*but it ought to be the first.*

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infection. Or excesses of eating, drinking and smoking.

Intelligent people recognize the risk and minimize it by the regular use of full strength Listerine as a mouth wash and gargle. Night and morning. And between times before meeting others.

Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide★ which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent of onion and fish.

Keep Listerine handy in home and office. Carry it when you travel. Take it with you on your vacation. It is better to be safe than snubbed. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

★

Full strength Listerine is so safe it may be used in any body cavity, yet so powerful it kills even the stubborn B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds. We could not make this statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.

GREAT! That's what men say about Listerine Shaving Cream, so soothing, so refreshing.

Tintedge {Colored Hems} *Tintall* {Solid Colors}

This year's bride insists *on* COLOR

WHAT more fitting than that her trousseau have colored sheets in the same sturdy brands which Mother and Grandmother had when they were married. Color which is *guaranteed fast to light and laundering.*

Both Utica and Mohawk brands are made in white with colored hems, called "*Tintedge.*" The pillow cases are made *with two hems in color,* for single beds (producing an unusually beautiful effect!) and with one hem colored, for double beds. Both brands are also made in solid colors, with cases to match, called "*Tintall.*"

There is a choice of Rose-bud Pink, Jade Green, Cornflower Blue, Golden Maize, and a Lovely Lavender. And, of course, all White.

"*Tintedge*" or "*Tintall*" make wedding presents as practical as they are smart and beautiful. Packaged in stunning gift boxes of scarlet and gold—in sets of one sheet and two cases, two sheets and two cases, or two cases only; all standard and crib sizes. They can also be bought separately. And their moderate price makes a goodly supply possible.

Ask for them by name at your dealer's, and be sure that they carry the Utica or Mohawk label. Fill in and mail coupon for free color samples and illustrated booklet on correct bed-making. For 25c we'll send a 2-piece oblong, hemstitched luncheon set of Utica White Sheeting; or a 2-piece set in favorite color for 35c.

Mohawk Brand is similar in quality to Utica but lighter in weight, therefore lower priced.

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, Cooper St., Utica, N. Y.

Gentlemen:

☐ Send free booklet "Restful Sleep" and color samples.

☐ I enclose 25c for 2-piece luncheon set.

☐ I enclose 35c for 2-piece set, color.....

Name .....

Address .....

Town .....State .....

THREE DENTICE CASTLES

(Continued from page 116)

horizon, scurrying before the miniature hurricane, red sails on a red sky curiously detached from the water that remains an ultra-shade of blue. As they come nearer, you can see the piles of fish shining in the hulls, and, clinging to each topmast in grave apparent danger of being shaken into the sea, a very small boy. He is never more than eleven, sometimes only seven years old. The ships rush in straight for the rocks on which the tower leans towards its reflection, the fishermen sing, and, to the rhythm of their chanty, the small boy stretches out his legs like a pair of arms. Marking time with each beat, those active simian limbs gather in a fresh, neat fold of the russet sails, until, as the last stanza is reached and the man at the rudder throws his boat over just to scrape through to safety in the shallow harbour, the sail is furled, and the little boy has slid into the water with a splash to help gather up the fish.

FISH AND FINANCE

Almost immediately, there is an enormous activity along the shore. The young soldiers appear, very numerous and very bored at being occupied. From nowhere have come rickety Fords and wagons, and, over the silver fish heaped on the shore, the haggling begins. A dozen times it is gathered up by the buyers only to be hurled back onto the rocks in disgust at the price. By the time a satisfactory arrangement has been reached, the poor fish are covered with sand, and many are completely torn and broken. It is indeed a sorry catch, though the *dentice* we rescue before the skirmish are excellent grilled with all manner of native furbishings.

Sometime about the era of the Scipio who defeated Hannibal and his elephants, there lived a doughty Roman called Marcus Aurus Dentatus. I do not know what he did to achieve fame, but his descendants prospered exceedingly in the empire, and they took for their emblem a curved fish—a *dentice*—standing proudly on his tail and the elusive, but appropriate motto for a fish, *"Noli me tangere!"* At one time, they were lords of Amalfi, with royal rights, and, later, their lands spread all over the country above the heel of Italy. Then, in modern days, they gave away much to the state and sold more, so that now, though still among the great landowners of Italy, their possessions have shrunk to workable proportions.

THE THIRD CASTLE

Carovigno, near Brindisi, where Count and Countess Dentice Frasso live, stands on a long hill dominating the countryside. San Vito, the residence of Prince and Princess Frasso famous for its wine and tobacco, is seven kilometres further west on the plain, where its magnificent moat and battlemented towers seem rather disgruntled by the rush of modernism that has struck, in a measure, even southern Italy.

The first view of the countryside gives you the impression that you have come into a vastly populated pleasure district that has been destroyed by wars and earthquakes or that the building boom ran out before things were quite finished. For every valley appears to hold a marble villa, every hill a shining palace. On investigation, you find that these are nothing but shelters that the peasants build with the more than plentiful, blinding white stone—so plentiful that it chokes up the soil—to protect themselves and their goats, or as a storehouse for olives. Because these structures are easy to build and need no mortar, the peasants have created a trullo for their model, like little mosques, and there is no more charmingly shaped building in the world.

The road from the old eight-sided tower by the sea winds up to the Castle of Carovigno between olive groves. The Adriatic, now a midnight-blue, becomes a distant mysterious presence. The red earth holds a warmth long after the sun has set, and the treacherous southern Italian evening has come bearing fevers and malarias in its lovely wake. The air is alive with the fragrant smell of burning olive-wood, and, through the twilight, the trees take on shapes that make one well understand why the Greeks—this part of Italy was Magna Grecia—peopled them with wood-nymphs and satyrs. The trees here are more than six and seven hundred years old, and their gigantic twisted branches change into all sorts of human and animal forms even in the hot noon sunlight. At night, they are more than living, they are immortal. In the autumn, the peasants spend days picking up the small brown olives that scatter like pennies over the red earth and really are currency, for, in a good year, the swift return they bring is enormous.

The village clings to the castle in true southern squalor.

A small courtyard has been won from its embrace with a palm and a cypress and a long balcony running to the terrace and, on the sea side, a rocky garden filled with little spicy carnations, yellow and dark red. There are masses of roses and orange flowers, and, in the spring, a sheet of hyacinths slopes to the south. Otherwise, the village has claimed the castle as it did in the days when it was first built for defence and, at the slightest alarm, the whole population flocked to take refuge behind its walls, which are as much as twenty feet thick. Now, the olive-oil is stored in the dungeons where the prisoners used to languish, or the wine is kept cool in great earthen jars, and the Reverendo even stables a small donkey there from the heat. In what used to be the torture chamber, he directs a score of women who spin and weave a tweed as good as the native Scotch variety and a great deal cheaper.

SAN VITO BY NIGHT

At night, the walls are not too deep to shut out the typical Italian sounds, that humming undertone of inexhaustible Latin vitality. A baby, or is it ten? A dog. A woman singing "Santa Lucia," and a man answering to a banjo. A sudden quarrel, high and shrill with a suggestion of knives, as suddenly stilled as it began. Bells. Always the insidious scent of burning olive-wood, and very far off a faint sound of the stirring sea. A paradise if you like, but the young moon peering in the window was careful to wear the shadow of the earth as a halo to give her beauty substance.

WHEN THE WEDDING DAY ARRIVES

it will be YOUR gift of a Ciné-Kodak that will be most used and most appreciated

A HOME movie outfit is one of the best presents you could make to any bride and groom. They will use it and appreciate it beginning with the very day they are married.

The bride, as she steps out of the car that brought her to the church, presents a beautiful picture. Would she like to see that picture herself, later on? Would he? You can just imagine how they'd treasure such a film.

During the wedding day there are sure to be several opportunities to make a permanent record of the festivities. The guests, the bridesmaids and ushers, the flower girls . . . all can be filmed to complete the story of the day's events.

A Constant Reminder of Your Thoughtfulness

And afterward . . . as the years pass . . . as they move from scene to scene while the drama of their lives unfolds, there will be more pictures to take, pictures of each other, their children, their parents, their friends. Your gift will be inseparably connected with all their tenderest sentiments.

A Ciné-Kodak home movie outfit is one of those rare wedding presents that fulfill every sentimental requirement and are at the same time entirely practical. You don't need to be afraid that a dozen others are going to make this same gift. There is never any question as to whether the recipients will think you have shown good taste, and while some of the things they get are likely to be appreciated by only one of them, this is sure to be appreciated by both. And it is a gift that lasts a lifetime.

The Ciné-Kodak — Simplicity Itself

In making such a present, be sure to select an outfit that is easy to operate. The Ciné-Kodak embodies Eastman's forty years' experience in devising easy picture-taking methods for the amateur. Unbiased by the precedents and prejudices of professional cinema camera design, the men who made still photography so easy have now made home movie making equally simple for you.

Color Movies, Too

The Ciné-Kodak uses for black and white pictures Eastman Safety Film in the familiar yellow box, both regular and panchromatic. Kodacolor—home movies in full color—are easily possible as well. You simply use a Kodacolor Filter and Kodacolor Film when making or projecting Kodacolor. See your Ciné-Kodak dealer for a demonstration or clip the coupon below for booklet.

Ciné-Kodak

Simplest of Home Movie Cameras

EASTMAN KODAK COMPANY,
Dept. 235, Rochester, N. Y.

Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name.....

Address.....

City.....29

A WOVEN reed suite covered with two tone imported fabric in a selection of colors. Modern . . . conservative . . . adaptable to any surroundings . . blending attractively with a Saxony rug of unusual design. A cool, inviting corner in the modern trend.

W. & J. SLOANE

Fifth Avenue at 47th Street---New York

WASHINGTON · LOS ANGELES · SAN FRANCISCO

INTERIOR DECORATION / / HOME FURNISHING COUNSEL

The new

WAMSUTTA ALL-COMBED PERCALE

is actually smoother *than silk*

IT HAS always been difficult to find things with which to compare the smoothness of Wamsutta Percale . . . words to express the utterly different "feel" of the fabric.

"Silky smooth" came fairly near to it but now our All-Combed Percale has made even that time-honored comparison inadequate.

For the last two years we have been experimenting with various combinations of the finest silks, rayons, and cottons, and have woven many lovely looking sample sheets from these materials. But we have found that simply combing every bit of cotton that we spin into our Percale yarns has made the smoothest fabric of them all . . . one that is actually *smoother* than silk.

So we are using the same long-staple cotton and are weaving it just as all Wamsutta Percale has been woven . . . to that exactly calculated degree of fineness where strength and sheerness meet and balance.

The only difference in the new Wamsutta sheets is in the thorough combing of *all* the yarn . . . This extra process takes out the short fibres and tiny tangles which, if woven into the fabric, might work loose and make your sheets just so much less smooth and sleep-compelling.

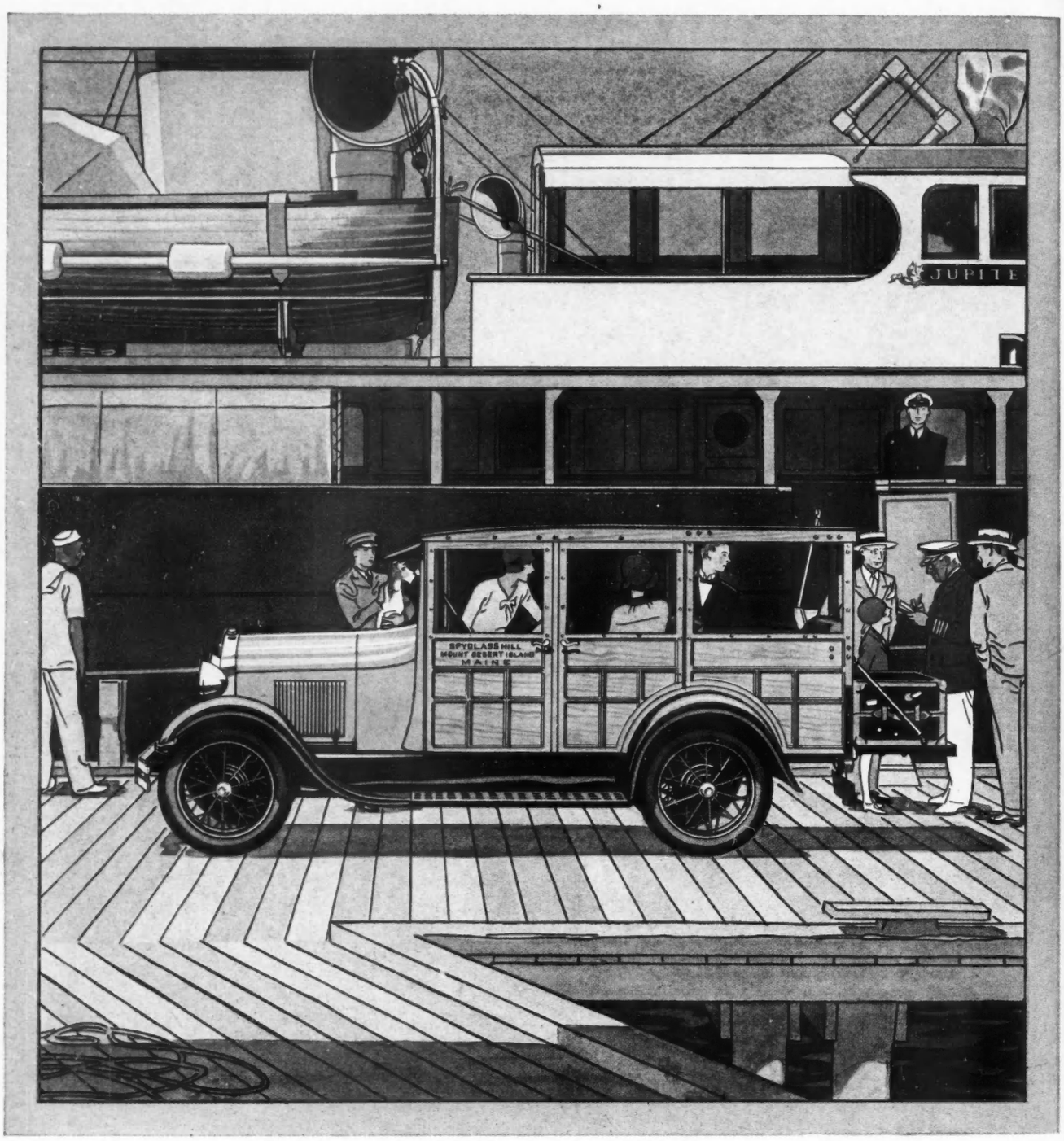
The Wamsutta counter where you usually buy your bed things has some of these new sheets and pillow cases to show you.

You will also want to see the latest Wamsutta ColorWoven borders in smart designs and two-tone harmonies of pastel colors . . . They are delightfully different from any other colored sheets that you have ever seen.

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

RIDLEY WATTS & CO., *Selling Agents*
44 Leonard Street, New York

WAMSUTTA MILLS, *Founded 1846*
New Bedford, Massachusetts



The New Ford Station Wagon

THE new Ford Station Wagon has been designed to meet the needs of large estates, country clubs and families having summer homes in the country or by the seashore. It is particularly well suited to such use because it combines the sturdiness of a light truck with the flexibility and comfort of a passenger car.

Seating accommodations are provided for eight people, including the driver. Baggage is carried on the large tail-gate.

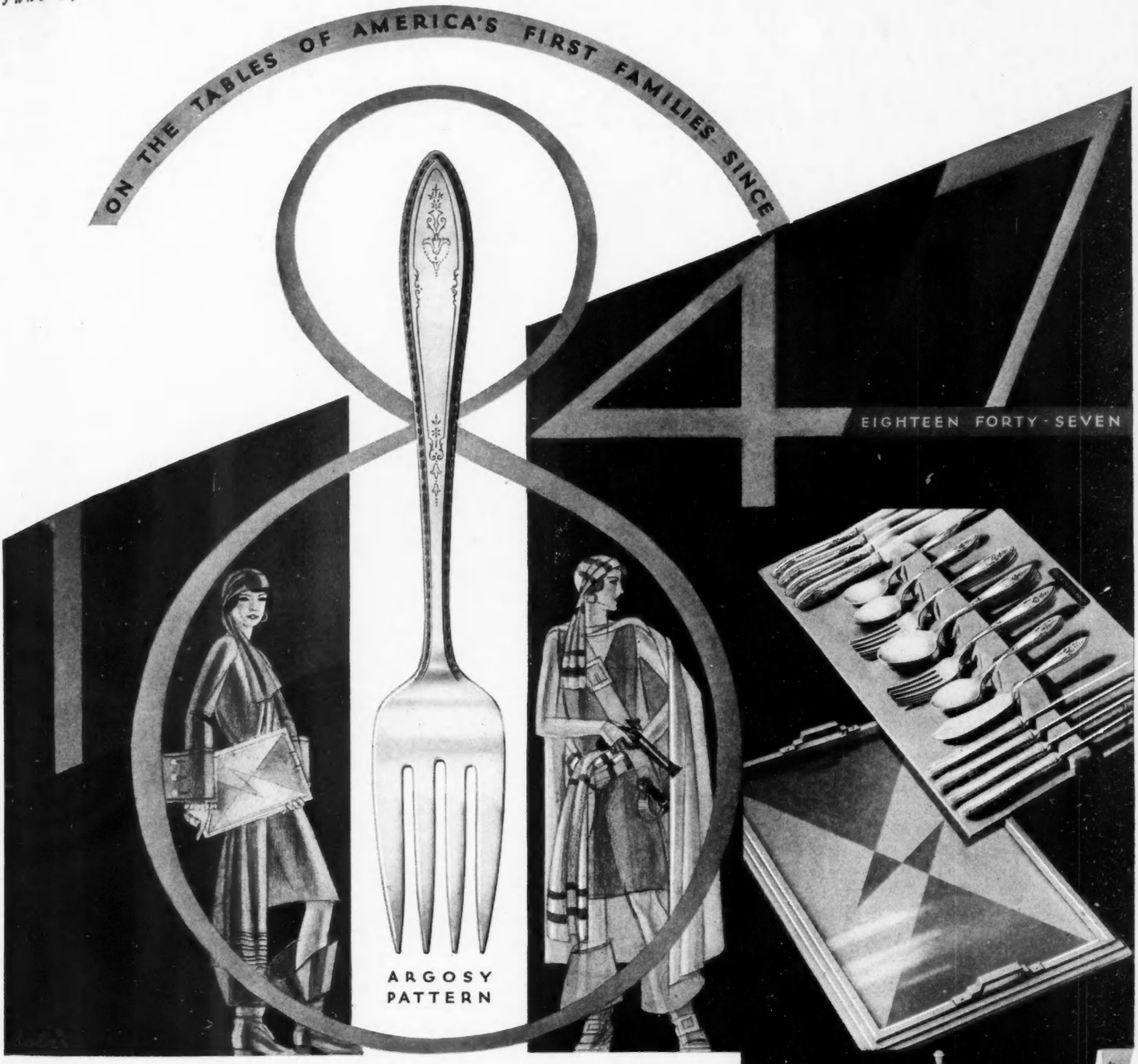
The seats in the rear compartment, though securely anchored when in use, can be removed quickly and easily when the car is used for hauling.

In appearance, the new Ford Station Wagon reflects its sturdy construction. The body has uprights of hard maple, with ply-wood sides finished in natural grain. The sill is unusually rugged. Fenders are full-crown, heavy and capable. Seats are wide, deeply-cushioned and finished in blue-gray artificial Spanish leather. Doors are wide, carefully fitted and substantial, with full-nickeled handles in conservative scroll design. The side curtains, which can be put up easily and quickly in bad weather, are made in tan-gray to harmonize with the body finish.

The new Ford Station Wagon brings you the same alert performance, ease of control, safety, speed, power, reliability and economy that are characteristic of all the new Ford cars. Its easy-riding comfort is particularly appreciated on rough roads.

Ford

FORD MOTOR COMPANY
Detroit, Michigan



Women everywhere gave three cheers when 1847 ROGERS BROS. Silverplate created the PIECES OF 8 (Trade Mark Registered) idea two years ago. Instead of the usual, short-handed half dozen of each piece, here was a silver service with a full eight of each in the essential knives, forks, and spoons . . . Now, for 1929, 1847 ROGERS BROS. steps ahead again. The new PIECES OF 8 set comes in a Paris designed modern-art silver-and-gold tray as illustrated. . . $44.75 brings you this famous 34-piece set of the world's most illustrious silverplate, with the tray included! . . . You can see this new 1929 PIECES OF 8 set at any silverware counter, or write for booklet F96 to Department E, International Silver Company, Meriden, Connecticut . . . Salesrooms: New York, Chicago, San Francisco . . . Canada: International Silver Company of Canada, Limited . . . Hamilton, Ontario.

34 PIECES: SILVER-AND-GOLD TRAY $44.75
THREE PIECE TEA SET $65.00
SIX SALAD FORKS $7.50 - "EIGHTS" $10.00

· 1847 ROGERS BROS ·
SILVERPLATE
INTERNATIONAL SILVER CO.

She *looked* exquisite as a June Rose

—*but they left her alone*

You can't tell when a temporary deodorant will cease to protect you

JOAN was lovely looking! Every gay group at the Country Club greeted her enthusiastically.

But before the afternoon was over she found herself just an onlooker—she felt that they were actually avoiding her! What was the reason?

This inescapable fact—that no one can ever tell when a temporary deodorant will cease to protect!

Only by the regular use of Odorono, which a physician developed 19 years ago to check perspiration, can you be certain of *continuous protection*. Odorono frees you forever from the worry of offending by unpleasant perspiration odor and stained frocks! Doctors recommend it where perspiration is annoying.

Odorono Regular Strength, Odorono No. 3 Mild for sensitive skins, and the delightful Creme Odorono are on sale at toilet goods counters everywhere. Odorono 35¢, 60¢, and $1.00. Creme Odorono (deodorant) 25¢.

Odorono Regular Strength (ruby colored) used twice a week at night. Pat on freely after bathing. Allow plenty of time to dry.

Odorono No. 3 Mild (colorless), for sensitive skins and frequent use. Use daily or every other day. Pat on freely. Allow plenty of time to dry.

NEW 10¢ OFFER: **Mail coupon and 10¢ for the complete underarm toilette; samples of Odorono Regular Strength, Odorono No. 3 Mild and Creme Odorono. (If you live in Canada address P. O. Box 2054, Montreal)**

The Odorono Company, Inc., 191 Hudson St., Dept. K-6 New York, N. Y.

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FOR THE HOSTESS

More Than a Score of Recipes Prove the Infinite Variety Of the Luscious Strawberry

NEARLY two thousand years have passed since Ovid sang the praises of the strawberry, "Which disappears beneath its modest foliage, but whose presence the scented air reveals." In the words of the seventeenth-century divine, "Doubtless God could have made a better berry, but doubtless God never did," and the strawberry's place in popular favour is almost unrivalled. One reason for this is the infinite variety of the ways it may be enjoyed, from the sweet simplicity of picking wild strawberries and eating them on the spot to the delicious sophistication of *fraises Romanoff* at Larue's, in Paris.

Now that strawberry time has come, let us make the most of it! Plain strawberries and cream can not be surpassed as a summer delicacy. In Spain, strawberries are served with orange-juice, which brings out the flavour of the berries. Strawberries with orange ice or orange sherbet with crushed strawberries are equally tempting. Strawberries sprinkled with sugar and eaten *au naturel* appeal to all lovers of the fruit, but some people can not eat them raw, and, in that case, a compote can be made. One method of doing this is to prepare a light syrup of sugar and water, flavoured with either lemon or vanilla. When the syrup is boiling, the berries are dropped into it, and it is removed from the fire. This should be served when cold.

STRAWBERRY COMPOTE WITH CUSTARD

1 quart of strawberries	Sugar syrup
1 cupful of rich milk	¼ cupful of sugar
2 eggs	¼ teaspoonful of salt
1 tablespoonful of cornstarch	1 teaspoonful of vanilla

To make this compote, one cupful of sugar is dissolved in one-half cupful of water and allowed to boil two or three minutes. The hulled strawberries are dropped in and simmered in the syrup until transparent, then removed to a compote dish, put in a cool place, and allowed to stand awhile. The milk is placed in a double-boiler, and, when this is hot, the eggs, which have been well beaten and well blended with the sugar and cornstarch, are added gradually, stirring constantly. This is seasoned with salt and vanilla and, when cool, is poured over the strawberries, topped with whole candied strawberries.

STRAWBERRY CHARLOTTE

For this dessert, one quart of strawberries are mashed, sweetened to taste, then strained through a sieve. The whites of four eggs are beaten stiff, then the berries are whipped in and beaten until smooth and stiff. The mixture is poured into a dish lined with slices of sponge-cake and the top dotted thickly with ripe berries.

STRAWBERRY SURPRISE

A pie plate is lined with rich crust and filled with strawberries, sweetened to taste, as the basis for this dessert. Over this is poured a sponge batter made as follows. The yolks of three eggs are beaten until they are lemon-coloured, one-half cupful of sugar is added and beaten until creamy, and then one-half cupful of flour that has been sifted three times is added. Last of all, the stiffly beaten whites of the eggs are folded in. This is baked in a moderate oven and served cold.

STRAWBERRY TARTS

Strawberry tarts are made by adding sugar to taste to a pint of mashed strawberries, then whipping in the stiffly beaten whites of two eggs. Tart shells are then lined with rich pastry, filled with the mixture, and baked. These are served cold with sweetened whipped cream on top.

STRAWBERRY SPONGE

One and one-third tablespoonfuls of granulated gelatine are soaked in one-third of a cupful of cold water and dissolved in the same amount of hot water as a basis for strawberry sponge. To this is added one cupful of sugar, one cupful of strawberry-juice, and one tablespoonful of lemon-juice. This is set in a pan of ice-water, and, when the mixture has thickened, it is beaten with an egg-beater until it is frothy. The stiffly beaten whites of three eggs are added, and the whip from three cupfuls of thin cream or one cupful of whipping cream, which has been whipped stiff, is folded in. The mixture is turned into a pound-cake tin lined with ladyfingers or macaroons and chilled as quickly as possible. This is removed carefully from the mould to a serving dish and surrounded with selected strawberries, with some heaped in the centre.

DATE AND STRAWBERRY CAKE

6 eggs	1 teaspoonful of vanilla
1½ cupfuls of sugar	1 teaspoonful of baking-powder
1½ cupfuls of flour	1½ cupfuls of dates (cut into pieces)
1 cupful of chopped pecan meats	1 quart of strawberries (cut up and sweetened)
½ cupful of cold water	
a pinch of salt	

For this unusual cake, the egg yolks and sugar are beaten until very light and spongy, the salt and vanilla added, then the water and half the flour, alternately. The balance of the flour is sifted with a teaspoonful of baking-powder and added to the batter alternately with the stiffly beaten egg whites. Then, the well-floured dates and nuts are added. This is baked in two well-greased layer-cake tins in a very moderate oven. When cold, this is spread with berries between the layers and on top.

FRENCH STRAWBERRY CAKE

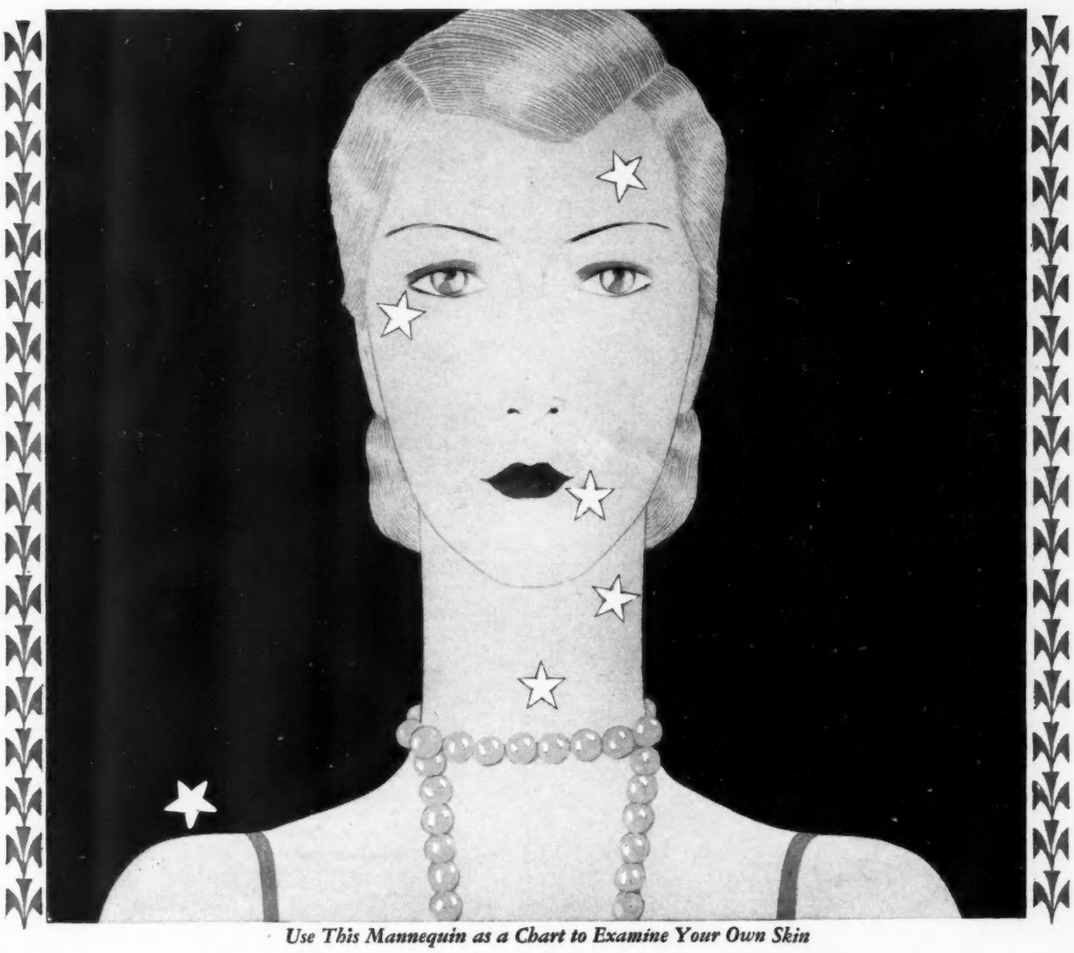
Yolks of 2 eggs	ing-powder
1 cupful of whole-wheat flour	1 cupful of clear syrup
¾ cupful of rice flour	2 tablespoonfuls of shortening
4 teaspoonfuls of bak-	6 tablespoonfuls of water

The ingredients are mixed by a thorough beating, and then the stiffly beaten whites of the eggs are folded in, and the mixture is spread three-fourths of an inch thick on a greased oblong or square pan. After baking for eighteen minutes in a hot oven, it is allowed to cool and then is split. It is filled with crushed strawberries or a strawberry whip made as follows. Three-fourths of a cupful of berries are mashed with two-thirds of a cupful of sugar and the white of one egg, and this is beaten with an egg beater until it forms a stiff meringue.

(Continued on page 124)

Below is the famous Ingram Mannequin. Her image shows the six spots most difficult to care for, and the text tells you how best to do so!

"Only a HEALTHY SKIN can stay young"



Use This Mannequin as a Chart to Examine Your Own Skin

KEEP your skin healthy and it's certain to be lovely.

Guard especially the six spots starred on the Ingram Mannequin. They are the places where tiny lines form most easily, where imperfections are most quickly seen by every one you meet.

These six starred places can be such traitors. Regardless of birthdays, they speak of age. And how much they tell of the condition of your skin!

Ingram's Milkweed Cream, slightly therapeutic in its effect, takes care of your skin as no other cream, however expensive, can possibly do. It is a splendid cleanser, but its special virtue is that it brings, to all who use it, a smoothness of skin hitherto unknown. It is perfect against roughness, redness and blemishes. It smooths away the tiny wrinkles. It is indispensable to those women who value the smooth, clear texture of their skin.

1. The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.
2. The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth, turn to the soothing and softening services of Ingram's.
3. The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.
4. The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication prevents flabbiness and restores the skin to firmness.
5. The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.
6. The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

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Frances Ingram, Consultant on Care of the Skin,
Dept. B-69, 108 Washington St., New York, N.Y.

Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

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Street _____

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Duo-Sette

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Lily of France

1115 Broadway, New York City

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FOR THE HOSTESS

(Continued from page 122)

STRAWBERRY JAM CAKE

½ cupful of strawberry jam
1½ cupfuls of brown sugar
2/3 cupful of butter
3 eggs
1 cupful of pecans
½ cupful of buttermilk
2 cupfuls of pastry flour
½ cupful of raisins
½ teaspoonful of baking-powder
1 teaspoonful of baking-soda
½ teaspoonful of cinnamon
¼ teaspoonful each of ground nutmeg and cloves

The butter and sugar are creamed together, and the jam and well-beaten eggs added. The dry ingredients are sifted together and added alternately with the milk. Last of all, the nuts and raisins, which have been floured with two tablespoonfuls of flour, are added. The mixture is baked in two layers at 375 degrees Fahrenheit for thirty minutes and iced with boiled icing made with brown sugar.

STRAWBERRY DESSERT

2 cupfuls of fresh strawberries
1 cupful of milk
2 tablespoonfuls of flour
2 eggs
¾ cupful of sugar
pinch of salt
1 teaspoonful of vanilla and cinnamon

A pie tin is lined with rich pie-crust. The strawberries are cut up, and a layer of them placed over the pie-crust. The eggs, flour, salt, milk, and vanilla are mixed and poured over the berries, sugar is added, cinnamon sprinkled on top, and the batter is baked.

STRAWBERRY SHORTCAKE TORTE

9 egg whites
¾ cupful of almonds blanched
¾ pound of sugar
1 teaspoonful of vanilla
1 quart of strawberries

The egg whites are beaten stiff and dry in a large bowl with a flat wire beater. The sugar is added gradually, beating constantly, then the flavouring, and lastly the almonds, chopped fine or ground. The mixture is spread evenly in two buttered and floured cake pans and baked from twenty-five to thirty minutes in a moderate oven, heated to 325 degrees Fahrenheit. Strawberries, cut and sugared, are put between the layers and on top.

FROZEN STRAWBERRY PUDDING

1 quart of strawberries
½ pound macaroons
Yolks of 4 eggs
1 cupful of sugar
1 cupful of white grape-juice

Alternate layers of sugared strawberries and macaroons are put in a pudding dish. The grape-juice is heated and poured gradually over the beaten yolks of the eggs. When slightly cooled, it is poured over the berries and macaroons and mixed. An air-tight mould is filled with this and packed in ice and salt for six hours. The pudding is served with sweetened whipped cream.

STRAWBERRY CREAM SAUCE

One cupful of whipped cream, one-half cupful of strawberry-juice, sugar to sweeten, and one tablespoonful of cooking maraschino are mixed thoroughly to make this sauce. It is served cold and may be used with any pudding.

STRAWBERRY BAVAROIS

For this dessert, one quart of freshly picked and thoroughly ripe strawberries are mashed with four tablespoonfuls of finely powdered sugar and passed through a fine sieve. One and one-half ounces of fine isinglass are dissolved in a pan with a half-cupful of warm water, one-half pound of fine sugar is added, and, when this is all dissolved, the juice of an orange and twenty drops of lemon-juice are added. The gelatine is passed through a sieve and stirred constantly as it gets cold, and the purée of strawberries is added gradually. This is placed on the ice, and, as the mixture thickens, four tablespoonfuls of rich whipped cream are mixed with it. The dish is placed in a large freezer, packed round with chopped ice, covered tightly, and left until frappéd. When ready to serve, the top is ornamented with whipped cream prepared as follows.

Four heaping tablespoonfuls of fine sugar are added to one pint of rich cream with the juice of one large lemon and one tablespoonful of thick gelatine made from isinglass. The cream is whipped stiff and then added to the top of the bavarois.

STRAWBERRY CANNELON GLACÉ

A syrup is the basis of this glacé, made by combining two cupfuls of sugar and one quart of water. One tablespoonful of gelatine is added, and the mixture is set aside to cool. When cold, one pint of fresh strawberry pulp and the juice of two lemons are added. A cylindrical mould is lined with the mixture, and the centre filled with cold whipped cream, sweetened, to which a little dissolved gelatine has been added. The whole is then packed in ice and salt for at least an hour. This is garnished with sliced berries before serving.

STRAWBERRY POPOVERS

For these popovers, three eggs are beaten rather light, but not quite as light as for cake, then two cupfuls of milk are added, and the mixture is beaten again. Then, two cupfuls of flour that have been sifted twice and mixed with a saltspoonful of salt are added, and the whole is beaten until it is very smooth. This is poured into buttered gem-pans, which have been heated in the oven until they are warmed thoroughly, and baked in a moderate oven. These are split up one side and filled with slightly crushed strawberries, sweetened, and covered with whipped cream. When the popovers are done, they should be eaten at once.

STRAWBERRY CHARLOTTE RUSSE

A custard is made of one quart of milk, put over the fire with one cupful of sugar, brought to the boiling-point, and the beaten yolks of four eggs stirred in. This is stirred constantly for a moment and removed from the fire. Half a dozen ladyfingers are dipped in cream and arranged in a glass bowl with a layer of slightly sweetened strawberries over them, then another layer of the ladyfingers, and another layer of the berries, and the custard poured over all. The whites of the eggs are beaten stiff and four tablespoonfuls of sugar stirred into them, and the whole coloured with a little juice of the berries. The meringue is piled lightly over the top of the custard and ornamented with a circle of large, firm, sweet berries. The ingredients of this dessert must be very cold when put together, and it must be kept on ice until ready to serve.

STRAWBERRIES WITH PEACHES

Uniform sized peaches are placed in a baking-dish, and one cupful of sugar, a few cloves, and one-half cupful of hot water are poured over them. The dish is covered and baked one-half

(Continued on page 126)

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By DOROTHY FITCH

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FOR THE HOSTESS

(Continued from page 124)

hour in a hot oven. When cool, the cooked peaches are placed in the centre of a platter, and around them are placed ripe strawberries cut in halves and sweetened. Last, a fresh pineapple is cut up and added to the other fruits, and the syrup from the peaches is poured over all.

STRAWBERRY RICE

One-half cupful of rice is steamed until tender. To this is added one and one-half cupfuls of strawberries, mashed and sweetened with one-half cupful of sugar. This is mixed thoroughly, chilled in a fancy mould, and served with custard sauce.

FRESH STRAWBERRY PUDDING

1 pint of strawberries
1 cupful of water
3 tablespoonfuls of cornstarch
¼ teaspoonful of salt
¾ cupful of sugar
2 egg whites

The berries are washed, crushed slightly, and drained. There should be one cup of juice. The juice and water are put into a saucepan and brought to the boiling-point. The cornstarch is diluted with a little cold water and stirred into the boiling liquid. This is cooked over hot water for twenty minutes, stirring constantly. The salt, sugar, and berries are added and kept hot over hot water, then the well-beaten whites of two eggs are folded in, and the mixture turned into a mould to chill and become firm. This is served with a boiled custard sauce made with the yolks of eggs.

STRAWBERRY AND PINEAPPLE FILLING

One-half cupful of sugar is added to one pint of freshly shredded or grated pineapple, and one-half cupful of sugar is added to one pint of strawberries. The fruits are allowed to stand in a warm place until the sugar is dissolved, and then they are mixed and spread between the layers of cake or pastry. The cakes are covered with a heavy fruit syrup made by boiling together one cupful of sugar and one-half cupful of fruit-juice until a heavy syrup is formed. This is removed from the fire, and one and one-half tablespoonfuls of lemon-juice or other fruit-juice and two teaspoonfuls of butter are added.

HOT STRAWBERRY SAUCE

One cupful of strawberry-juice and one-half tablespoonful of lemon-juice are blended and brought to the boiling-point. This is thickened with one-half tablespoonful of cornstarch mixed with one-half cupful of sugar and two tablespoonfuls of cold water, and stirred until smooth and thick.

STRAWBERRY SAUCE

One-fourth cupful of butter is creamed, and one and one-half cupfuls of sifted powdered sugar gradually added. When creamy, one stiffly beaten egg white and one and one-half cupfuls of strained strawberry pulp are added, and the mixture beaten until well blended.

STRAWBERRY FROSTING

One cupful of granulated sugar and one egg white are beaten, then one cupful of strawberries is added. This is beaten with a wire whisk for twenty-five minutes. If the frosting is desired stiffer, sugar, either powdered or granulated, may be added. This makes a soft frosting of a pale pink shade.

STRAWBERRY ICE-CREAM

One pint of cream and one cupful of sugar are strained through a cheesecloth. One box of strawberries is washed and sweetened, and the two mixtures are combined and frozen.

STRAWBERRY ICE-CREAM

2 boxes of strawberries
3 pints of thin cream
½ pint of heavy cream
2 cupfuls of sugar
A little salt

The berries are washed and hulled, sprinkled with sugar, covered and allowed to stand for two hours. They are mashed through a cheesecloth, and the salt added. The cream is frozen to the consistency of mush, the crushed fruit and the heavy cream, whipped, are added gradually, and the freezing is finished.

STRAWBERRY SHERBET

Two cupfuls of sugar are boiled rapidly with one quart of water for twenty minutes. One teaspoonful of gelatine is softened in three tablespoonfuls of cold water and added to the sugar and water syrup, which is stirred until the gelatine is dissolved. The mixture is chilled, and two cups of strained strawberry-juice and the juice of one lemon are added. This is frozen as usual.

STRAWBERRY PUNCH

One quart of juicy ripe strawberries are crushed and placed in a bowl. To this is added a syrup made of one and one-half cupfuls of sugar, one cupful of water, the juice of three oranges, one banana sliced thin, a piece of lemon-peel, one syphon of seltzer water, and a piece of ice. This amount will serve about fifteen persons.

STRAWBERRY COCKTAIL

1 quart of strawberries
Juice of 2 lemons
1 quart of cold water
2 cups of sugar

The berries are mashed, the sugar and lemon-juice are added, and this is allowed to stand for three hours. The water is added, and this liquid is strained and stirred until dissolved. After standing on ice for one hour, it is served at the beginning of a luncheon in tall, narrow glasses, with whole berries, cut in two, on the top.

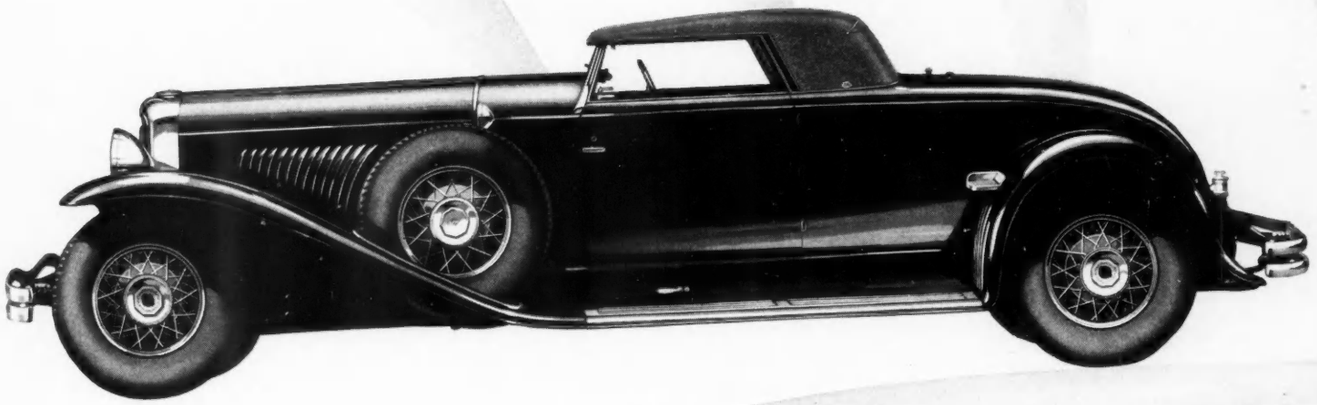
SUNSHINE STRAWBERRIES

Equal weights of sugar and strawberries are used in this. The picked strawberries are put in the preserving kettle in layers, sprinkling sugar over each layer, not more than two inches deep. This is heated slowly to the boiling-point, skimmed carefully, and boiled rapidly for ten minutes. It is then poured onto platters, covered with glass, and allowed to stand in the sunshine from eight to twelve hours and then put into glass jars.

STRAWBERRY PRESERVES

Four cupfuls of whole berries are put into a deep preserving kettle with five cupfuls of sugar over them. This mixture is put on the back of the stove until the juice covers the fruit. It must not be stirred or shaken. When the juice covers the fruit, it must be boiled vigorously for ten or fifteen minutes, and then set aside until the next morning, when it will be found almost like jelly, red and delicious. This must be put in jars cold. The amount must not be doubled; several batches should be made, if more is needed.

RUTH VARNEY



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FOSTORIA

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WHEN you see the graceful goblets and the finely proportioned footed glasses of this new yellow Fostoria actually filled; when you take your place at a table set with this handsome Topaz glassware, then you understand why a gift of Fostoria dinnerware is admired, treasured, joyfully used. Because this Topaz is the very latest, and many who have seen it say the very loveliest color Fostoria has made, it is an especially fortunate choice for a gift. And you do not tire of Topaz. You like this yellow at breakfast for its brightness and sparkle; for its freshness and smart effect when you entertain at a luncheon or tea; for its life and elegance when it appears on a candle-lit dinner table.

A complete Fostoria dinner service in Topaz includes stemware and decorative pieces such as flower bowls, candy jars, candlesticks, as well as the usual dishes, cups and saucers, and service pieces, *all matching*. Topaz is obtainable plain, and in several exquisite etchings, harmonious with the new, more formal mode. Prices are decidedly reasonable. . . . *The New Little Book About Glassware*, describing and illustrating table settings, is free. For it address The Fostoria Glass Company, Dept. V-6, Moundsville, W. Va.

Topaz is in harmony with the gaiety of spring, the richness of summer, the glory of autumn, the brilliance of winter. Cream soup bowl, footed tumbler, centerpiece, all Topaz.

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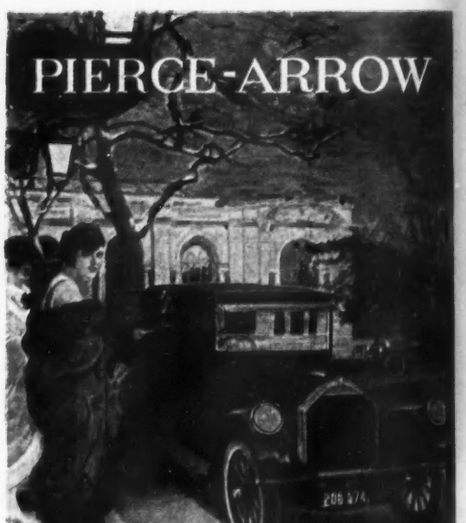
Simon Werner painted the portrait alongside in the same setting as the one shown below, which he executed ten years earlier. Both people and Pierce-Arrows of the former day share with today's group the distinguished quality of the patrician.



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There is a slender grace, too, about this new creation, which is Pierce-Arrow at its very loveliest—a refreshing departure from the "dowager" type of fine car.

Pierce-Arrow, in short, has brought forth a new automobile out of its finest tradition, its richest experience. And that it arrives at the psychological moment is evidenced by the greatest waiting demand in Pierce-Arrow history. , , ,

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PIERCE-ARROW

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Vincent Lopez

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You will drive these tires many thousands of miles beyond the life of ordinary tires, and the road-gripping ability of the scientifically-designed tread will still be there—clear cut—deep—effective.

These tires should last as long as the average owner keeps his car, and, regardless of speed, road or driving conditions, they will live up to their promise of extreme durability, freedom from puncture, and slow tread wear.

These are the qualities that will bring you—and many thousands of motor car owners—tire security and satisfaction never before equalled. They are the qualities that have made the Miller De Luxe Balloon the tire sensation of a decade.

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WHAT THEY READ

By DAVID CORT

THIS great-hearted reviewer, so Christian, so *simpatico,* so indulgent of the weak, the maimed, and the blind, so eager to please and to praise, finds himself broken now on his own wheel. It is a quaint and difficult situation. A kind word was never before so ungrateful to its giver. For we have in the past recommended, lauded, and hailed a fair number of contemporary efforts, whose whited ghosts rise to confront us now and challenge us with great reproachful eyes to renege on a single flamboyant adjective. And they were such adjectives as would make improbable, if our readers are more than clods or indeed we have any readers (Hist! Was that a human voice?), the failure of any one of that great unseen audience to rush out and with trembling haste buy the book. But, at length, we are obliged to re-evaluate all our epithets of praise; for a book has arrived that surely, in so far as we remember, impoverishes them all by comparison and makes us wish that the supercilious and fastidious thunder of our unique applause had the power of sweeping electorates before it. But our democratic past discredits the aristocratic moment; it is difficult to present superlatives without permitting them to be compared with previous superlatives (though of a purely contemporary accent; for, after all we reviewers have said, how indeed should we have words left with which to receive a really good book?). Thus, it is difficult to offer now the white rage of our enthusiasm for "THE INNOCENT VOYAGE," by Richard Hughes (*Harper and Brothers*). Its fortunes on the front line of the critical field, the dailies and weeklies, where the fight is always hottest, were curious to relate. It made one little flicker, like a lighted match in an electrical storm, and went out, with apparent finality. Most of the dailies passed it by entirely, the weeklies doled out a niggardly approval in the back pages. And then its Lohengrin appeared, in the person of Burton Rascoe, whose frothing remarks about Mr. Hughes and his book startled a dinner of the P.E.N. and were echoed in the column of Harry Hansen in the *New York World.* The demonstration gathered recruits, and, presently, the streets were a Seething Mass in praise of "THE INNOCENT VOYAGE." What the end of it all will be, one can not foretell. Probably, Mr. Hughes will be made a member of the Authors' League, and his book will be banned in Boston. He will be thrown at any moment into the entire sequence of Coney Island comedy that awaits the authors of best-sellers. But he has written an astonishing book. It is one of the most dreadfully compelling and casual books that I have ever read. It is overcast with a slight suspicion of preciosity, as though it were to a slight degree told "for the effect"; but its triumph is a very special one—it has accomplished something that is in the best sense exclusively modern, the possible product only of an exceedingly civilized or an exceedingly amoral world. Mr. Hughes has, in short, substituted for the old dramatic formula of "terror and pity" a new formula: terror and laughter, quick laughter and quick terror, both easily forgotten. He takes indifferently for granted that life is at once kind and cruel, but in either case at random and without apparent sense or apology. His juxtapositions of truth and falsehood, of what should be and what is, are even more telling than Mr. Huxley's, since they are equally perceptive and not at all bitter. And for the protagonists of his tragi-comedy, at once so savage and so gentle, he has chosen children. He describes in one place the feeling one has on looking in the face of a baby as similar to that on looking in the face of an octopus on the floor of the sea, beautiful and strange, inspiring awe and respect, but never sympathy. Unless one permits a rush of maternity to the head, he says, one must recognize the baby as something utterly not human, something whose thought processes are infinitely subtle and complicated and unknowable. But he accepts children as human and merely mad, operating on a code that takes the sane world at a point somewhere slightly off centre and that leads to conclusions unpredictable to any sane human mind. This gives something of the clue to the strange beauty and truth of his presentation of his juvenile characters. One is on one's knees, looking at these children on their own level, seeing them astonishingly as differentiated people, proud and enigmatic and critical. The story begins with the Bas-Thornton family, English people who have come out to Jamaica to make their living, and their four small children. It tells unhurriedly of the curious life of the children on the edge of a tropical semi-jungle, of their innocent flirtings with death, of their spiritual adaptability to the savage paganness of the tropics and their persistent Englishness. They go through an earthquake, a hurricane, see a pack of black wildcats chase their house cat over the dining-room table, out the window, and into the bush, see a negro killed by lightning for stealing a handkerchief, get blind drunk on Madeira during the hurricane, and see a Creole eat Cayenne pepper with a spoon. However, for Emily, the book's chief heroine, the earthquake (two slight jars) is the only event of the first importance, ranking with the much later event of sleeping with an alligator (a baby). But Mrs. Thornton decides that such experiences as the hurricane are likely to leave morbid marks on her babies' minds, so the parents determine to send their children to England to school. After the parting, they get one or two letters from the children and then the letter from the captain. " 'What a dear man he is,' said Mrs. Thornton. 'He must have known how anxious we would be for every scrap of news.' " You will find in fiction few shocks so transfixing as the letter of that dear man. Well, the story returns to the children, who find that they have been transferred from one boat to another and continue their voyage with Captain Jonsen, with whom and with whose mate they all variously fall in love. There are several scenes that deserve to become immortal: that of the piracy, revealing the threatened captain's heroic obstinacy and the pirate captain's indignation at the other's dishonesty, and the scene when the reformer child appears on the deck of the pirate ship at a dramatic moment, singing "Onward Christian Soldiers" and intent on reforming captain and crew. The latter ranks as one of the funniest scenes in all literature. One suspects that some of the anecdotes are lugged in merely for their anecdote-value, but this is rarely so: sooner or later everything comes into its integral significance. The whole book has the quality of having been "pre-

(Continued on page 132)

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WHAT THEY READ

(Continued from page 130)

ated;" its simplicity and formlessness are only apparent. Its strange quality is really impossible of definition, it is simply a nonesuch in contemporary literature; there is nothing remotely like it. When one has finished the book and turns to the back-jacket, to the list of averagely excellent books being published now by well-known craftsmen, one gets a sense of their dusty futility in comparison with the book in one's mind. "THE INNOCENT VOYAGE" changes the composition of one's blood, is potent to change one's whole life-stream. It is a magic, a poison, not really a book at all.

SOUTHERN MEN

WILLIAM FAULKNER, who is eminently worth watching, has produced "SARTORIS" (*Harcourt, Brace and Company*), and now, a couple of months late, we have gotten around to reading it, and it is swell. This is one of the few books that, making allowance for the vagueness of our own personal taste, we would feel reasonably safe in recommending to any one. It is melodramatic material beautifully dealt with. Faulkner has set out to tell the story, past and present, of the Sartoris men, who are, it appears, indelibly stamped with the same cold perilous glory that Hergesheimer epitomized in "Balisand." Hergesheimer, indeed, has just written a whole book, the avowed intention of which was to give some sense of exactly this same kind of man. "Swords and Roses," however, can be dispensed with where "SARTORIS" can not. It is not often that men of action are properly written about, since the writer is almost necessarily not a man of action and is inclined either to ridicule or to romanticize his subject. Hemingway, of course, shows them superbly, but he wisely leaves it at that. Faulkner, however, is, if the term has not grown too stale, a subjective writer. He has to get inside his characters, or he gets nowhere. And his problems and their solutions are thus on a higher level than those of Hemingway. Anyway, a family is always a fascinating theme; pride of family and tradition and name may be unChristlike and unSoviet, but, when it operates genuinely, it is undeniably impressive. And yet, when one stops to think, the Sartorises are not shown popping with family pride; it is simply that every one of them is incorrigibly proud: powerful, feckless, indomitable men "with bleak eyes," committed and doomed to violence. They seem to go in pairs: the gay and fearless and the cold and fearless, like red Irishmen and black Scotchmen. In the Civil War, one is killed riding back into the enemy General's tent for a can of anchovies; the other lives to kill carpetbaggers in Mississippi and at last to be killed by one. One throws his life away, and the other pays it out dearly. But it comes to the same in either case. In the late War, one goes into the air against absurd odds and falls to the earth with a gesture. The other lives on, propagates, and seeks interminably for some explanation for the loss of his brother, the only human being he was ever to love. He goes on taking his potions of violence, but, like a poison taken in increasing doses, it has no effect. This figure of young Bayard Sartoris is admirably drawn; he is believable and singularly impressive. Indeed, there is not a character in the book that is not richly conceived, and the book is overloaded with characters—old Bayard; Mis' Jenny, the great-aunt; Bayard's wife, Narcissa Benbow; her brother, Horace Benbow; his wife; the black servants, Simon, Caspey, Isom, and the rest; Snopes, the embezzling cashier; incidental figures by the score. If anything, the book has too much irrelevant detail. The loves of Horace Benbow have a certain value as contrast to Bayard's methods, and the story of Snopes, in spite of its excellent melodrama, has a dubious place in a novel of Sartorises. If one must criticize, there are complaints that one may well register with Mr. Faulkner. But it must be said beforehand that none of them is really serious. It is sort of dismaying, for one thing, to have a man embezzle a bank and to wait in vain ever to hear any echoes of the event. Again, a man falls unconscious after a near-accident in an automobile, and it is fifty pages or more before we gather whether he has died or fainted. Again, it takes another fifty pages after a girl appears regularly around a house before we are told that she has been married to the young master and is about to have his child. Some of this is legitimate trickery, it keeps us reading, but it always has a slight stain of the meretricious. The ending of the book is not by any means satisfactory. Mr. Faulkner seems to end by saying: What a bunch of roughnecks, they never did any good, and I hope that's the last of them. But that is hardly a thing to say about a family that one has written a whole novel around. It sort of discredits the performance, retroactively. It is to be doubted whether Mr. Faulkner has yet found his style, though he most certainly knows already what effects he wants and how to get them. His technique, however, blows hot and cold; it's not quite one thing or the other, and yet it has elements of great power and expressiveness. No one, however, need worry about Mr. Faulkner. Who's all right? He's all right. Just read this book, and wait for his next one. This lad deserves customers.

MAN OF THE PEOPLE

IT is pretty foolish to try to kid Sherwood Anderson. A couple of lines, a paragraph, a page, taken from almost anything he writes, sounds almost unbelievably sappy; it sounds, as it is probably intended to sound, like the scrawl of some one who has never written before, certainly never made a living writing literature. Since his earlier novels, when he still had some ideas about literature and was willing to use a long word now and then, Sherwood Anderson has groomed himself to appear commoner and commoner in his writings. There isn't a man in the United States Congress who is more thoroughly one of the people, with the slight differentiation that Congressmen do it to get votes, and Anderson does it to try to get at some vague truth lying around somewhere. He is unquestionably sincere, in spite of the occasional trace of a special kind of literary demagoguery in his more apple-barrel writings. He makes bum jokes, unbelievably punk jokes, just to show you that he isn't fancy, that he isn't trying to "come it" over you. Let me be one of you, he seems to be saying, I ain't no great shucks, why, I got relatives so common they can't spell their own names. The way he writes, he wouldn't be considered literate enough to make the Marion, Virginia, Kiwanis Club, if they didn't know he was a famous writer, probably with a good bank-account. Listen to this from his "HELLO TOWNS!" (*Horace Liveright*). "It was ladies' night

(Continued on page 134)

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WHAT THEY READ

(Continued from page 132)

at the club (Kiwanis) and the ladies were there. A fine dinner was served and for a crowd that has just come through the holiday eats we'll say they did well by them. Our correspondent, young Buck Fever, who turned in the report of this meeting, says he never saw better people to eat in his life. He says that ever since he has been down here from Coon Hollow he has been admiring the way Marion people eat. . . . Buck says he never saw so many heavy thinkers in one crowd before. He says there was a heavy sucking sound, like drawing all the water out of a bathtub, when the crowd went out of the room. . . . And after that was all over and the worst had passed the ladies decided they would do something too. Mrs. Goolsby, Mrs. Sclater, Mrs. Peery and one or two others went out and when they came back put on an imitation of an old Ford. Buck said it was good but he left. He said he couldn't stand any more than he had stood. He said that when ladies like that wasted their time being old Fords when there was a swell new Ford, just out, such ladies could have imitated just as well, it made him tired." As this excerpt will suggest, "HELLO TOWNS!" is made up of selections from the two papers that Mr. Anderson has edited and owned for the past year in the little town of Marion, Virginia, one Democratic and one Republican. It is indirectly a study of the small-town spirit of America, and, judged only as that, it is perfect. Mr. Anderson's papers are weeklies, they are not supposed to give the news. Any one who wants news can subscribe to a daily. Mr. Anderson has realized that he can put almost anything in his paper, so long as it is easy and readable and more or less about the town and the people of the town. He has used this latitude to the full, and the result is not only a year's issue of his paper, but this book. It's awfully easy to read, and, whatever you may say, it's sort of interesting.

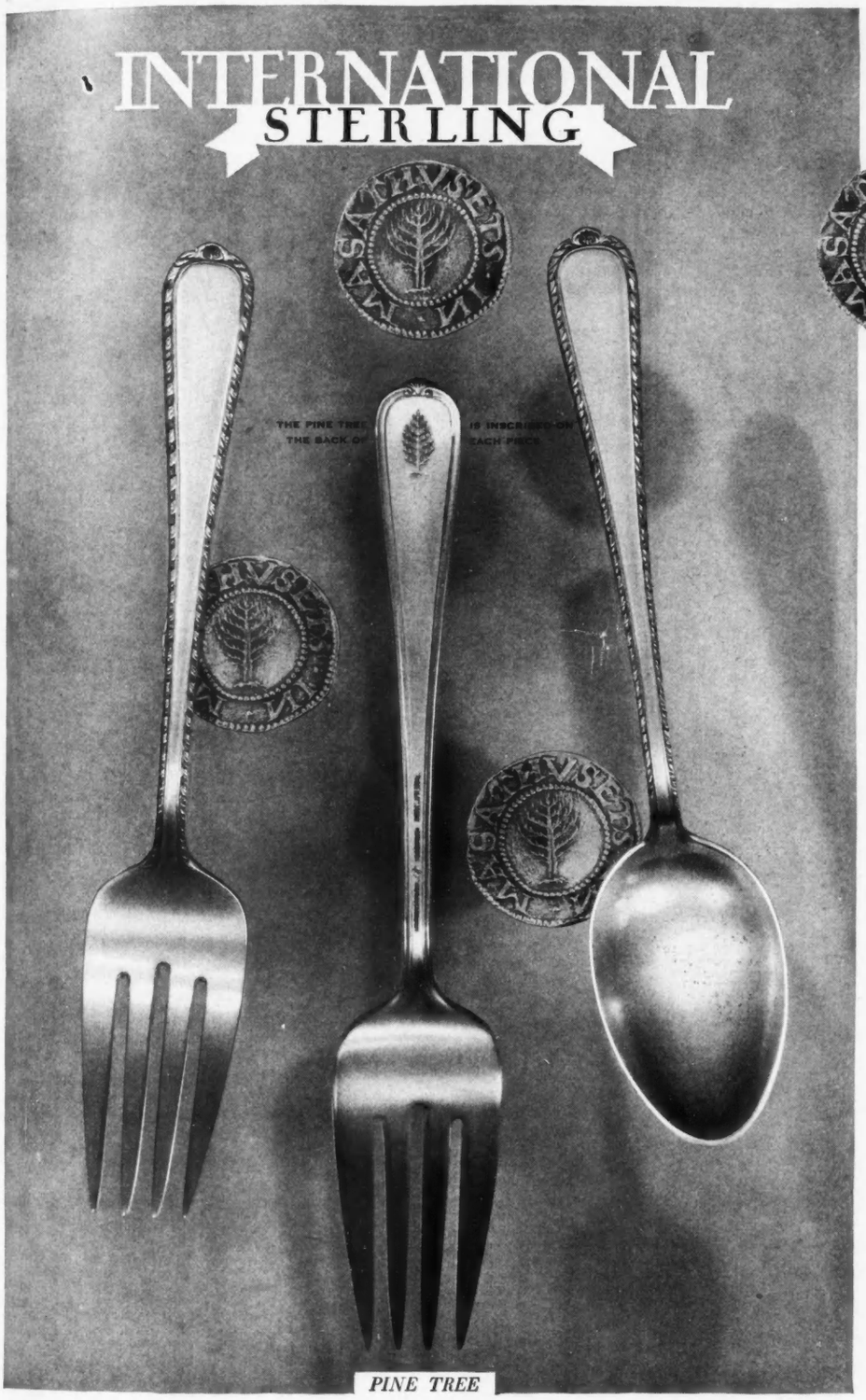
E. A. ROBINSON

"CAVENDER'S HOUSE," by Edwin Arlington Robinson (*Macmillan Company*), is his first publication since "Tristram." It is a single long poem, done sombrely and all in a deep grey. It does conspicuously without the decoration and occasional opulence of the former poem, going back instead to the form of some of Robinson's early character stories. "CAVENDER'S HOUSE" tells of the return of its hero to the house where, twelve years before, he had done away with his wife, justly, as he had thought then. Now, returned, he is compelled to wonder on the absolute wisdom and justice of the old deed; he is dismayed by all kinds of doubts. In the house, he invokes the reincarnation of his wife, and he holds a long conversation with her. The poem ends with a reiteration of Robinson's familiar theme, the great Q.E.D. that seems to possess the forefront of his mind, that we can never know, that the final truth is withheld from us, that prankish and irrelevant causation is at the source of even the noblest and purest acts. "CAVENDER'S HOUSE" is a stark and compelling piece of work. It is necessary to define poetry to determine whether or not it is poetry, but, on the basis of its emotional force, it can not be dismissed. Robinson is certainly at his best in this kind of language. He employs an unpretentious idiom and rhythms the reverse of florid, in an altogether successful attempt to translate into the forms of poetry the curtness and directness of the American tongue. His after-tones are those of futility, the despair of one who has searched for one underlying purpose with patience and passion and intelligence and, in the end, found nothing, nothing but the utter absence of meaning. There is a notable contrast in Robinson's work between the subject-matter he uses in his representations of the Arthurian legends, such as "Tristram," and that used in his sagas of the contemporary intelligent civilized man. And to each he gives a different and appropriate technical treatment. But, whatever his subject, his conclusions are invariably the same.

THE USUAL THING

THE chief trouble with preciosity is that the great majority of its practitioners know only one or two ways of being precious. Paul Morand is a case in point. He astonished us long ago as a consummate fop with words, as a master of inexpressible shades of sense and feeling. Some of his early stories are really memorable monuments to subtlety. We soon became familiar with his preoccupation with women and the black race. But in "BLACK MAGIC" (*Viking Press*), just published, he is still preoccupied with women and negroes. And, to make things worse, his touch has grown far coarser, his hand has grown a little crude on the scalpel. There are few examples of that unfathomable dexterity in isolating amorphous emotions and awarenesses in this book. Morand seems to have completed the usual cycle of facility and not even to have picked up on the way the hard-won technical tricks of the *Saturday Evepost* school of writers. Here he merely slaps along, getting some sort of effects with the back of his hand and somehow getting to the end of an anecdote. "BLACK MAGIC" is divided into three parts: the U. S. A., the West Indies, and Africa; and, under each head, he tells one or more stories placed in the given locale. He tells the story of Congo, a sort of Josephine Baker, a splendid, sheathed animal-skeleton, to whose improbable revels comes the first white blood of Paris, who finds a voodoo under her pillow and, after getting an oracle from a local Parisian black priestess, starts on the long trip back to her grandmother's death-bed in Southern America. Well, she gets herself killed off in circumstances sufficiently reminiscent of the oracle; and that's one story. There is the story of the negro family whose members are all but white, superficially Nordic and go-getting and prosperous in real-estate and undertaking. The younger generation moves up to Maryland and "crosses the line." They are accepted by the local gentry, and alliances with the principal houses are in the wind, when one of the girls begins to turn black, a peeling of the white skin and a revealing of a mulatto layer. She is kept concealed, but gossip is started. However, there is no millhand class in the little community, and the citizens content themselves with fist-shaking. The negroes make a stand, bring up their confessedly black parents. There is a surprising and logical development, and the negroes get the last laugh and the cash returns. There is the story of a Southern woman whose childhood psychoses lead to a tragedy on a night road in France. Morand's contribution of ideas is rudimentary enough. Viewed if necessary as propaganda, it is that

(Continued on page 138)



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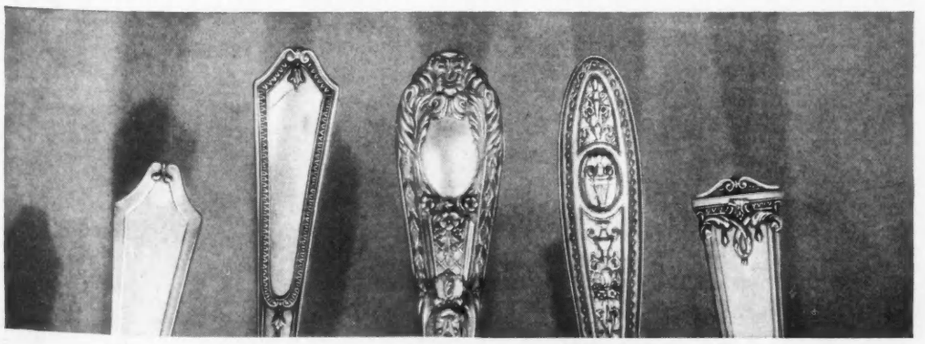

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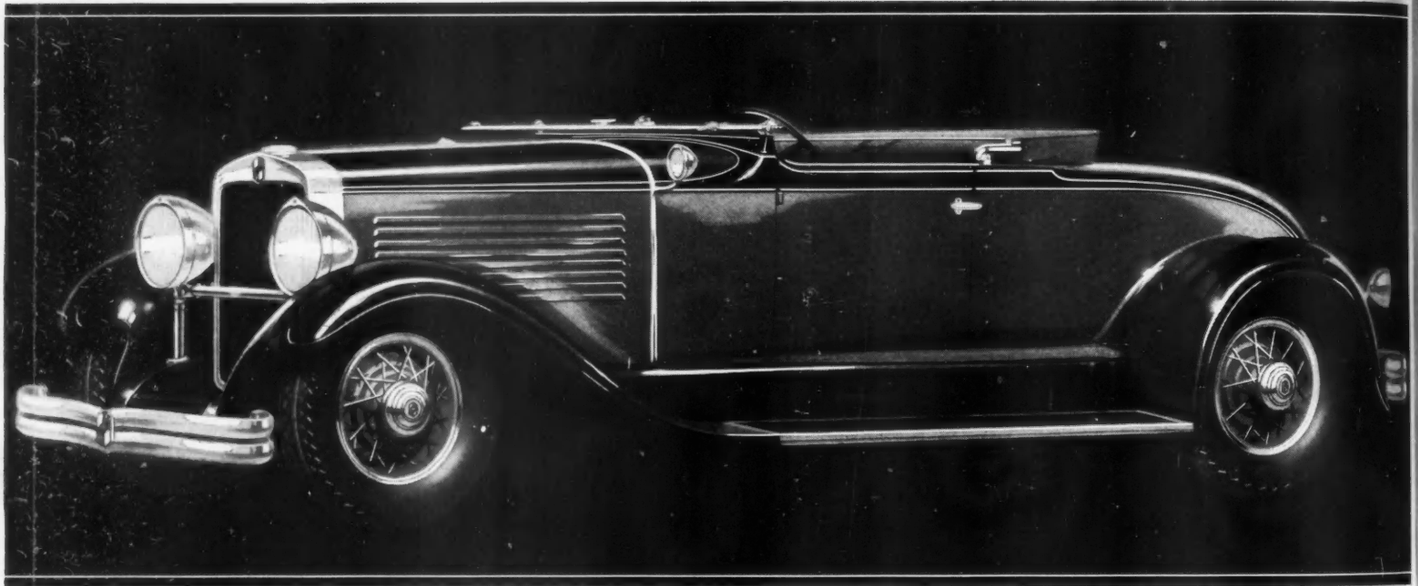

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WHAT THEY READ

(Continued from page 134)

the whites must learn to look on black skins without blood antagonism. He presents the negroes in recognizable terms: lazy, passionate, superstitious, mystical, vain, intellectually zeroid, and often magnificently ridiculous. In spite of his protestations, the negro remains hardly more than a fad with him. He is no problem, no object of conscientious and anxious scientific study. Morand's attitude is essentially an irresponsible one, and hence thoroughly sympathetic. He tells some good yarns, and that's enough.

CYRIL HUME

"A DISH FOR THE GODS" *(Doubleday, Doran)* is the latest from the hand of that five-year-cold meteor, Cyril Hume. Mr. Hume was a best-seller with a first novel, the lamented "Wife of the Centaur." He has tried it again and again with no noticeable duplication of that first success, and now we take up another from that same precociously weary pen. But the astonishing testimony of "A DISH FOR THE GODS" is that Mr. Hume unquestionably can write. It appears that on this occasion Mr. Hume has put aside his literary ink and written intermittently in blood. For the first time in some while, it is impossible to disbelieve Mr. Hume. He means it. There are a half-dozen sustained passages in this novel that are first-rate emotion and story-telling. But, in qualification, it must be said that the whole is less than the sum of its parts. There are a dozen passages that are better than the novel as a total. This is lamentable, but it is suggestive. The fact is that Mr. Hume is a very careless craftsman. He mistakes diffuseness for opulence and operates under the delusion that every word he writes must be good. His book is three hundred and seventy-four heavy pages, and this is the story: "Barry Naught, her husband, was dead ten days, buried seven." This is the opening line. For a while we have retrospect. The wife's early life. Her father. And then his entire life, his marriage to a prudish sloven, his drinking career, and his death. After the father's death, the arrival in town of Barry Naught, the courtship, the marriage. His early life. The life of his father-presumptive, his marriage, and his cuckolding by his best friend: hence Barry. Some love-passages between Barry and Aline. The birth of a child, and it is while she is bearing it that her husband dies. We are then back in point of time to the first line of the book. And the jacket-blurb advertises the book as the story of the breaking up of Aline's idealism. This is accomplished by her submission for a time to the small-town snobbery of the local chief dowager; her subsequent submission to the advances of a travelling salesman (whose life—one of the best chapters in the book—is parenthetically given); and the announcement that she is going to have his child. As a formal gesture, she proposes marriage to him, and he turns his lawyers on her. Meanwhile, no one in town bows to her on the street. She ends by moving to Westchester County to a pleasant and indifferent little town, and the book ends. The book is hardly the story of the breaking up of Aline's idealism. What has been finished? Almost nothing. It would be exceedingly improper to draw any conclusions at all from the material we have been given. But it is sufficient that we have heard the stories of some interesting people. Mr. Hume is sympathetic and creatively facile. He has a warm heart, and he is able, on several occasions, to move one appreciably. But breaking up a story into a formal pattern of retrospects isn't the beginning and end of form. This novel remains formless, uncompleted. One feels the failure of the author to think out his story, to discover what it means. As it stands, it is just some living material chucked between book-covers. It bears the mark of a still young author, who believes that some experience justifies itself—you write it down as well as you can, and you get it printed, and you have a book. He ignores the further and final obligations of the novelist, he takes his job too lightly by half, in spite of the fact that he has done, as far as he goes, a damned good job. "The Bridge of San Luis Rey" has been critically pooh-poohed, but, in contrast to a book like this, it is a shining delight. Perhaps it makes it too easy for the reader, but it, at least, shows a consciousness of values that are not to be found in "A DISH FOR THE GODS."

POETRY

WITH your permission in writing, we should like to speak of two books of poetry by comparatively unknown young men. The more finished and perfect (whether the more or less poetic we are in no position to know) of the two is "BALLYHOO FOR A MENDICANT," by Carlton Talbott *(Horace Liveright)*. It may be because this happens to satisfy a special and not necessarily commendable appetite of this reader, but these verses have given us more pleasure than anything we have read in a long time. We have—what more can be said?—read half of them five times and more. Listen to these two examples from Part Two: *The Woodcut Holiday—1498:*

The flames caress the morning air,
And all these happy little men
Are larger than the victims there,
But smaller than the cherubim
Who decorate the Virgin's hair.

The spies of God are now astir,
And from each snuggled doorway peeps
A spiteful, hooded inquirer
For sight of any one that weeps
Or trembles like a blasphemer.

What could be finer than this? The admixture of malice and pity is kept in perfect balance. It is, like every one of Talbott's verses, a masterpiece of economy. And this, obtaining its strange effect of beauty and mockery:

The doughty little bishops
That kneel upon the grass,
Are hoping soon to quell the flood
And see the army pass.

The army dreams forlornly
'Neath duodecimo trees;
The river stiffly takes its way
Toward the seven seas.

The seven seas are dancing
Beyond the distant shore
Where tents like cornucopias
Conceal a treasure-store.

The treasure-store lies helpless,
Coerced by paynim steel . . .
Oh, much depends upon the hope
These little prelates feel!

The first half of the book is to our mind the better; the latter half is no less witty, but it is not much more. The author's most inspired felicities seem to be stimulated by the image of the less enlightened Christian Ages. The last section, *Fireside Galaxy*, is made up of extraordinary pasticcios.

(Continued on page 140)

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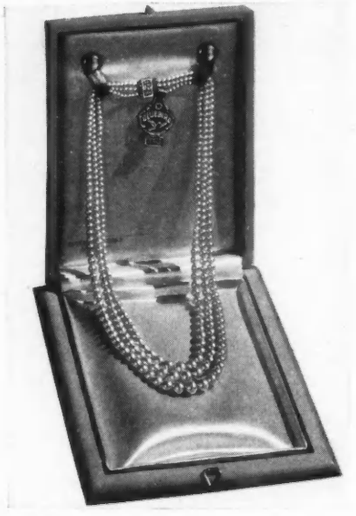

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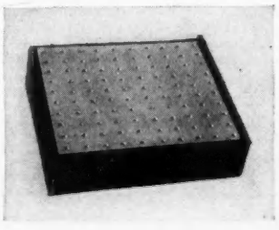

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WHAT THEY READ

(Continued from page 138)

but none of them is so memorable as some of the earlier verses, in which, time after time, Talbott in three or four whittled stanzas presents a scene in all significant detail and gets all significant meaning out of it. Perhaps he somewhat overworks the reader, makes his Given too meagre, but it is all there, you may be sure. Of this, the verse, *Sudden Departure,* is the model, conveying very little at a first reading but concealing a bitter, though merely implied story. We commend "BALLYHOO FOR A MENDICANT" unreservedly to advanced students in this course. The verses quoted will indicate how far the book will please you, since we have already gathered that the Ayes do not have it unanimously.

Henry Morton Robinson's "BUCK FEVER" (*Duffield and Company*) is not so spectacularly unique as the above and is probably more genuine poetry in the usual definition. It includes two narrative poems, a section of love-lyrics, poems of nature, and a long poem, *The Pool.* The author is transparently a complex and self-contradictory man, and all his contradictions are in this book, so that it is impossible to say one word about the book that will hold. As one who is notably insusceptible to poetry, we consider that our admission that we have been affected by poetry must carry double weight, and we were moved by some of Mr. Robinson's verses. The narrative poem, *The Pork-and-Beaner,* brings beauty and important tragedy out of mean materials, in contradistinction to Joseph Moncure March's treatment of the same materials to the end of making them even more sordid than the reality. Several of the poems of love lift the reader into something like personal experience, but most of them somehow fail, by being at once too reticent and too unrestrained. In his unpretentious evocations of Nature and in the final long poem, Mr. Robinson seems at his happiest. He displays here the English love of natural things, lake, forest, and the life of the earth. These things have been quietly seen and tranquilly remembered, and they assert their claim to life on the page. It would be disappointing to feel that "BUCK FEVER" represents Mr. Robinson's final effort in poetry. His mastery of form seems all but complete; his vocabulary, though occasionally intrusive or pompous, is rich and colourful and masculine; and his sensibilities are distinguished. But—if one may say it without presumption—his poetry does not seem as yet to be emotionally equated, he does not seem to be saying what he set out to say, and he has not yet found what is for him the final poetic pattern for experience.

MODERN ART

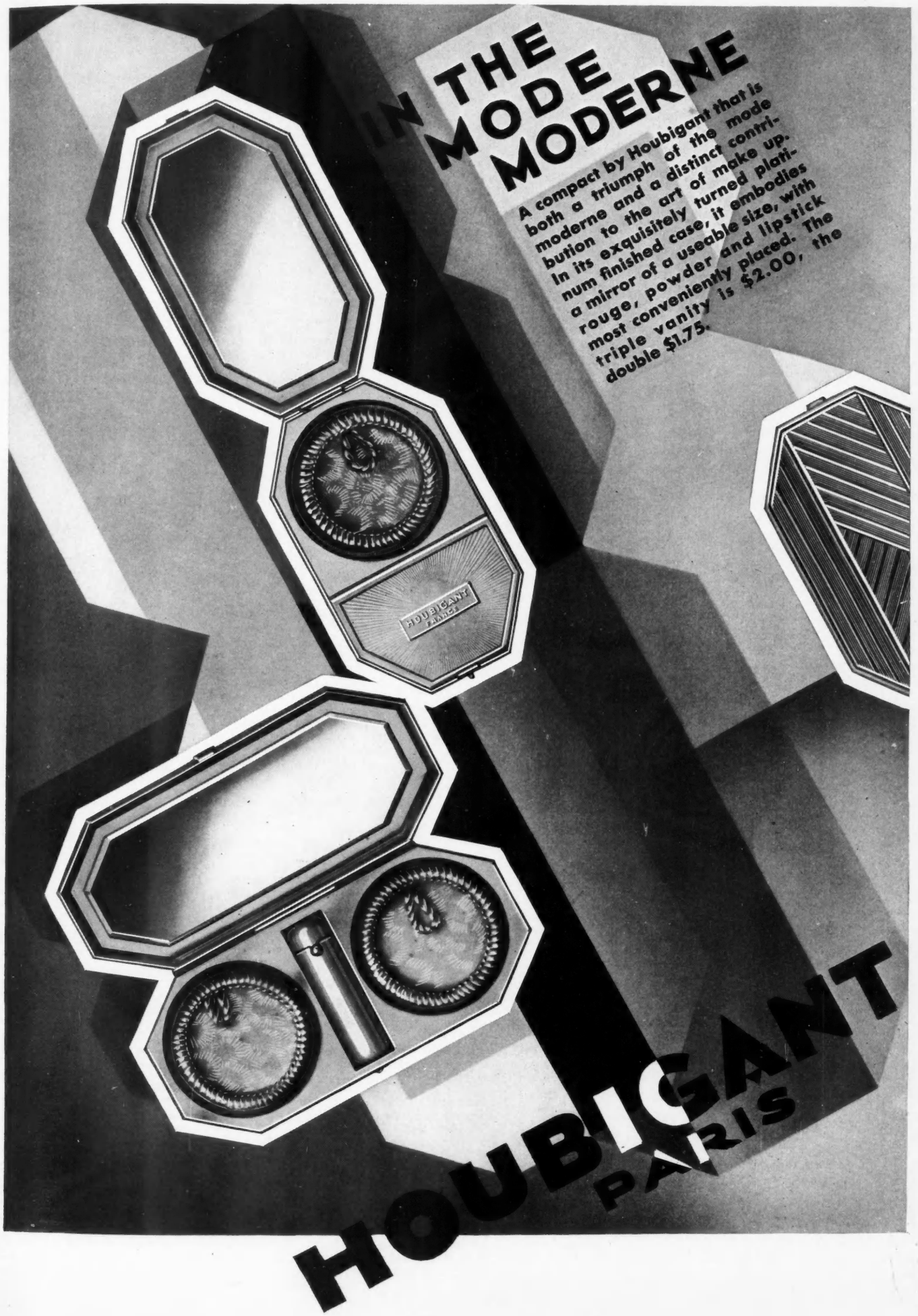
UNQUESTIONABLY, the most intelligent and distinguished and convenient book of its kind for the artist or the connoisseur is Maurice Raynal's "MODERN FRENCH PAINTERS" (*Brentano's*). It has been in the bookshops for several months, and, doubtless, most of those who maintain a curiosity in what France is doing in art are already in possession of it, but, for the rest, a word here is in place. The plan of the book is simple, but the thought of its conscientious and more than competent execution is imposing. After a comprehensive and incisive introductory chapter on French art from 1906 to to-day, including Fauvism, Naturalism, Futurism, Eclecticism, Idealism, Purism, "Dada" and Skepticisms, Hyper-Realism and Popular Art, Monsieur Raynal goes on to give a brief biographical sketch, an epigrammatic study of the methods, subjects, and philosophy, and a list of the important works, of every contemporary French painter of importance. This list does not include such of the older masters as Matisse and Renoir, but it does include Picasso, Soutine, Van Dongen, Kisling, Laurençin, Modigliani, Derain, Braque, Vlaminck, Goerg, Chirico, and Chagall. Monsieur Raynal has not attempted in his survey to integrate all his artists into one stream. He has endeavoured, rather, to appraise sympathetically each of the disparate forces that have influenced French art since 1906. As is well known, sincere painters of the last generation began to feel that the function of realistic representation had been taken from painting by photography, that it was imperative to find new values and new subjects for painting. The French painters led the ensuing series of revolutions in art, whose purpose was to find a new and valid idiom that should be a restatement in an organically living technique of the old truths of art. That quest led through many strange ways and has, perhaps, not yet been concluded. But the author of "MODERN FRENCH PAINTERS" works justifiably on the assumption that "modernism" has become or is becoming the dominant force and will eventually acquire the dignity of a tradition. His book tells much of its history, its birthtroes, and the forms it has taken. Any one who wishes to familiarize himself with the important figures and movements in current French art would do well to avail himself of Monsieur Raynal's work.

MISCELLANY

"SAKI" (*H. H. Munro*) has his own following by now, and it is sufficient to announce the publication of two more posthumous volumes from the work of that astonishing minor genius. These are, one, a short novel, "WHEN WILLIAM CAME, A Story of London under the Hohenzollerns," and "THE SQUARE EGG and Other Sketches with Three Plays," the latter including also a long biography by the author's sister, both volumes published by the *Viking Press.* It is a good world, after all, that produces at least one Saki, and his stories (note especially the play, "The Watched Pot" in "THE SQUARE EGG" collection) are as sly and witty and corrosive as anything on the book-shelves. The plays, which we see for the first time in this publication, take advantage of Saki's extraordinary genius for repartee, his quiet eye for social comedy. One could extemporize one's grateful enthusiasm for Saki almost indefinitely, but, if memory serves us, we have already done it, two years in succession.

"DEVILS, DRUGS AND DOCTORS," by Howard W. Haggard, M. D. (*Harper and Brothers*), is subtitled "The Story of the Science of Healing from Medicine Man to Doctor." It is a big, impressive book, handsomely made up and given colour by a lot of swell illustrations. Its intention is chiefly popular, a restatement of all that man has evolved from, despite present pessimism about his future. The book shows some of the horrors of superstition and prejudice, the blind infamies of ignorance and the unscientific spirit. The number of illustrations is one hundred and fifty, and the range of the text is considerable, giving an account of savage medicine, surgery among the Egyptians, and, since the future of any race rests in

(Continued on page 142)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WHAT THEY READ

(Continued from page 140)

its child-bearing women, a full account of the development of obstetrics.

A curious duplication of the above book comes in "THE STRUGGLE FOR HEALTH," by Richard H. Hoffmann, M. D. (*Horace Liveright*). This, too, tells the story of medicine from the dawn of history onward, witch-doctors, the pseudo-science of Egyptian priests, the Greek experimenters, mediaeval plagues. Since these notices are merely announcements of publication, it is not in our province to make comparisons between these two books. Perhaps, this duplicates that; perhaps, that duplicates this. Children, however, will find the first-mentioned by far the better book on account of the illustrations.

"ON PARADE" is a collection of caricatures by Eva Herrmann, edited by Erich Posselt (*Coward-McCann, Inc.*). The caricatures are most amusing, though, in general, not nearly vindictive enough. The subjects are all ladies and gentlemen, artistic and literary, with a degree of news value. Most of them will go down in history in no more detailed form than this book allows them. For each one of them, there is a caricature, one pregnant and characteristic utterance, and a list of their published works. That of Sherwood Anderson is gorgeous, the picture of a tragic middle-aged slattern; but Fannie Hurst can have our wreath. The jacket pictures five dummies wearing laurel marching hand in hand across the page, and Miss Herrmann has appraised her subjects in substantially such terms.

"EVOLUTION OF ART," by Ruth de Rochemont (*The Macmillan Company*), is another of those popular introductions to art, designed to initiate the layman into a rough knowledge of what art is about and what is the sort of pleasure that may be had from it. This one, however, is more than usually sound and readable. Its author, of course, is pretty much limited to a rehashing of the copy-book epithets about Michelangelo, Van Dyck, Raphael, Rubens, and so on. Her book is to be differentiated from others of its kind in that she describes the purposes and achievements of the related arts of painting, sculpture, and print-making.

"MACHINERY," by MacKnight Black (*Horace Liveright*), has made the news columns as making poetry out of industrial-age machinery, and the author has been quoted as saying that he writes poetry about machinery, because machines are the most beautiful and moving things he knows. No one is going to deny that he has employed his talents on material that is any less eligible to the offices of the poet than anything else. "MACHINERY" probably isn't such bad poetry, but it simply leaves us cold. It leaves one with the impression that perhaps machinery doesn't move Mr. Black quite so deeply as he supposes.

"THE ENGLISH NOVEL," by Ford Madox Ford (*J. B. Lippincott*), is one of the One Hour Series now being put out by that house. Mr. Ford has called his book "a sort of rudimentary map of the Kingdom of the Art of Letters." If you narrow this definition to "a sort of rudimentary map of such of the English Kingdom of Letters as is visible from where Mr. Ford sits," it's satisfactory enough. Mr. Ford's usual familiar, intimate, hail-fellow, digressive, obscure, literariac, bluff, bogusly forthright method is here brought to literature, and the result is quite readable and will yield up to you, if you are patient, what its author thinks on various subjects. He also mentions a couple of books.

"THE GREAT GALILEAN," by Robert Keable (*Little, Brown and Company*), really deserves lengthier notice than can be given it here. Its author is saying nothing new. He has said it before in "Simon Called Peter," and he would not have felt it was necessary to say it again, had he not, as he says, heard of the conclusion, in August 1927, at Lausanne, of the World Conference on Faith and Order. Mr. Keable's crusade has been to get the story of Christ accepted in the light of the known and proved facts. His simple understanding and virtue have enabled him to accept, for himself, the true message that "the greatest man who ever lived" meant to leave to the world; and his piety has left him outraged by the impious and wanton corruptions that churchmen through the ages have wrought in what was the greatest benefaction ever bequeathed to the human race. None of his facts is new or unknown; scholars of the church have accepted them long since; but they have not been thought meet for the consumption of the devout. Man has continued, in his customary way, to attempt to play God for other men. The decline in recent years of the church's authority and the falling-off of real religion are well-known phenomena of our day. But this book presents a vista up which the world might well go. It shows us the simplicity and real greatness of Christ's teachings. A world that obeyed them would be indeed an Utopia, in which neither the intellectual man nor the devout man would fail to find a place. Religion has always been personal, it has always required an effort of faith, and formal institutions have always been its enemy. I think that any serious and responsible Christian will find "THE GREAT GALILEAN" an important milestone in his religious experience.

"THE HEART OF HAWTHORNE'S JOURNALS," edited by Newton Arvin (*Houghton Mifflin Company*), is the latest one of a series and makes extremely profitable reading. These old boys had a practice, which I do not think has persisted into the contemporary generation, of talking to themselves on paper at enormous rambling length, like half-witted people. They were able and willing to describe, apparently for no eye but their own —and *they* had seen it—the most detailed *trivialia* of what they had seen on a walk to the post-office, spreading out to the most fabulous lengths matters that would not ordinarily have more than a passing existence on the edge of any reasonable person's brain. But this species of imbecility on their part is occasionally of advantage to us. Hawthorne is particularly revealing. His curious temperament, at once passionate and ascetic, is shown beautifully, for example, in this passage: "Returning by the almshouse, I stopped a good while to look at the pigs—a great herd—who seemed to be just finishing their suppers. They certainly are types of unmitigated sensuality. What ridiculous-looking animals! Swift himself could not have imagined anything nastier than what they practise by the mere impulse of natural genius. Sunday evening, going by the jail, the setting sun kindled up the windows most cheerfully." Imagine what James Joyce or D. H. Lawrence would have recorded of this same scene. Some of the notations record ideas for tales to be done in the future; others are isolated thoughts about anything.

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J. W. Robinson Co.,
Bullock's
MODESTO
Latz's Dept. Store
MONROVIA
McBratney's
OAKLAND
Taft & Pennoyer Company,
The H. C. Capwell Co.
PALO ALTO
J. F. Hink & Son, Inc.
PASADENA
Dunning's Silk Store
PETALUMA
Goldman's, Inc.
POMONA
Orange Belt Emporium
PORTERVILLE
Bullard's
RIVERSIDE
G. Rouse & Co.
SACRAMENTO
Weinstock-Lubin & Company,
Hale Bros., Inc., 9th & K Sts.
SAN DIEGO
Dunning's Silk Store,
The Marston Company
SAN FRANCISCO
The White House,
City of Paris,
Raphael Weill & Co.,
The Emporium,
Hale Bros., Inc.,
901 Market St.
SAN JOSE
F. W. Gross & Son, Inc.,
O. A. Hale & Co.
SAN MATEO
Levy Bros.
SAN PEDRO
Mallinson's Dept. Store
SANTA ANA
Rankin Dry Goods Co.
SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levee's Dept. Store
WATSONVILLE
Charles Ford Company

COLORADO

BOULDER
The White-Davis Mercantile Co.
COLORADO SPRINGS
T. C. Kirkwood, Inc.
DENVER
The Joslin Dry Goods Co.,
The Denver Dry Goods Co.,
Daniels & Fisher,
The May Co.,
The A. T. Lewis & Son Dry Goods Co.
PUEBLO
The Crews-Beggs Dry Goods Co.

CONNECTICUT

BRIDGEPORT
The D. M. Read Co.
DANBURY
John McLean, Inc.
GREENWICH
The Charles N. Mead Co.
HARTFORD
Sage-Allen & Co., Inc.,
G. Fox & Company
MERIDEN
The Ives, Upham & Rand Co.
MIDDLETOWN
The James H. Bunce Co.
NEW BRITAIN
Davidson & Leventhal
NEW HAVEN
The Chas. Monson Co.

CONNECTICUT *(Cont.)*

NEW LONDON
The James Hislop Co.
STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck Company

DELAWARE

WILMINGTON
Crosby & Hill Co.

DISTRICT OF COLUMBIA

WASHINGTON
Woodward & Lothrop,
Lansburgh & Bro.,
The S. Kann Sons Co.
The Hecht Co.

FLORIDA

JACKSONVILLE
Cohen Bros.
MIAMI
Dugald C. Hill, Inc.,
Burdine's, Inc.
ORLANDO
Dickson-Ives Co.
PENSACOLA
La Mode
TAMPA
Maas Brothers,
O. Falk's Department Store
WEST PALM BEACH
Hatch's, Inc.

GEORGIA

ALBANY
R. L. Jones Co.
ATLANTA
Chamberlin-Johnson-Du Bose Co.,
Davison-Paxon Company
AUGUSTA
J. B. White & Co.
COLUMBUS
J. A. Kirver Co.
MACON
The Union Dry Goods Co.
SAVANNAH
Morrison-Sullivan Dry Goods Co.

IDAHO

BOISE
The Falk Merc. Co.

ILLINOIS

BLOOMINGTON
Mayer Livingston & Co.
CHAMPAIGN
G. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1325 E. 63rd Street
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Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackemann Bros.
EVANSTON
Lord's Fountain Square
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA

EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
L. S. Ayres & Co.,
H. P. Wasson and Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA

AMES
The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers & Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS

HUTCHINSON
The Pegues-Wright Co.
LAWRENCE
Innes-Hackman & Co.
TOPEKA
The Crosby Brothers Company
WICHITA
The Geo. Innes Co.

KENTUCKY

FRANKFORT
W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
Abe C. Levi Co.
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LOUISIANA

BATON ROUGE
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LAKE CHARLES
The Muller Co., Ltd.
MONROE
Masur Bros.
NEW ORLEANS
D. H. Holmes Co., Limited
SHREVEPORT
Baird Co., Ltd., Texas St.

MAINE

PORTLAND
Eastman Bros. & Bancroft

MARYLAND

BALTIMORE
Hutzler Brothers Co.,
O'Neill & Company, Inc.,
Stewart & Co.,
Hochschild, Kohn & Co.
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS

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Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
FALL RIVER
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FRAMINGHAM
Peter Lynch
LOWELL
The Bon Marché D. G. Co.
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN

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Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
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GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
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MINNESOTA

DULUTH
Silberstein & Bondy Co.
FERGUS FALLS
The Golden Rule
MINNEAPOLIS
The Dayton Company
ST. PAUL
Schunemans & Mannheimers
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JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

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Ramsay Dry Goods Co.
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

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GREAT FALLS
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F. A. Buttrey Company
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MISSOULA
Missoula Mercantile Co.

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HASTINGS
Stein Bros. Co.
LINCOLN
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OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

NEVADA

RENO
Gray, Reid, Wright Co.

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MANCHESTER
Folsom's Inc.

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Steinbach Company
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M. E. Blatt Co., The Department Store of Atlantic City
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R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.,
Kresge Department Store
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
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UNION CITY
Holthausen

NEW YORK

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James McCreery & Co.,
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Sisson Bros.-Welden Co.
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Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.,
The Wm. Hengerer
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. F. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Halahan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Company
TROY
G. V. S. Quackenbush & Co.
UTICA
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WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

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DURHAM
Rawls-Knight Co.
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RALEIGH
Boylan Pearce Co.

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WINSTON-SALEM
Davis-McCollum Co.

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The M. O'Neil Company
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H. & S. Pogue Company
CLEVELAND
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The Higbee Company,
The Wm. Taylor Son & Co.
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The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
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The Rike-Kumler Company,
The Elder & Johnston Co.
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John J. Carroll
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The Marting Bros. Co.
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The Lasalle & Koch Co.,
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The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

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NORMAN
The S. K. McCall Company
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
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McMorran & Washburne
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Meier & Frank Co.
SALEM
The Miller Mercantile Co.

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The Bush & Bull Corp.
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ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Bro.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
WASHINGTON
Fred S. Marshall
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

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The Shepard Stores

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FLORENCE
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The Olwin Angell Co.

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King-Cochrane Company
KNOXVILLE
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MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros., 514 Church St.,
Loveman, Berger & Tellielson

TEXAS

AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.,
Monnig's
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH

SALT LAKE CITY
Keith-O'Brien Company,
Walker's

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Lerman
LYNCHBURG
D. Moses & Co., Inc.,
Guggenheimer's Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc.
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.
STAUNTON
Charles Holt, Inc.

WASHINGTON

BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA

CHARLESTON
Coyle & Richardson
CLARKSBURG
The Parsons-Souders Co.
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Peabody Co.
JANESVILLE
A. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
Bertha Ehlers,
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T. A. Chapman Co., 125 E. Wisconsin Ave.
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens Fryberger & Co.

PHILIPPINE ISLANDS

MANILA
Evans Applied Art Store, Box 1386

PORTO RICO

SAN JUAN
P. Giusti & Co., Inc.,
Calle Allen 27

CUBA

HABANA
Victor Campa Y Ca., S en C.

CANADA

ALBERTA

CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA

WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK

MONCTON
J. D. Creaghan Company, Ltd.
ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

ONTARIO

GALT
W. W. Wilkinson, Limited
HAMILTON
Finch Brothers, Limited, 29 King Street, West,
The T. Eaton Co., Limited

ONTARIO *(Cont.)*

LONDON
Smallman & Ingram, Limited
149-157 Dundas Street
OTTAWA
Murphy-Gamble, Limited,
Sparks Street

ONTARIO *(Cont.)*

ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul Street
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC

MONTREAL
Henry Morgan & Company, Limited,
The John Murphy Co., Ltd.,
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limitée
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The new *Dual*-Balloon principle *alone* has been successful in combining greater mileage with regular balloon low-pressure—and with this low-pressure there is the extra advantage of the longer wearing, non-skid tread which will carry you through season after season of safety and assurance. ~ ~ In this day of speedy stop-and-go traffic a more effective and permanent non-skid is essential. The tire that will not wear prematurely "bald" holds every assurance of security for many seasons to come. ~ ~ On all roads you want trouble-free travel, without the annoyance of a moment's attention to the tires, without the tension of tire worry—the new experience of never having a puncture or a moment's delay because of your rubber. ~ ~ Whatever particular feature you most desire you can take in full measure from the *Dual*-Balloon. The General Tire and Rubber Company, Akron, Ohio.

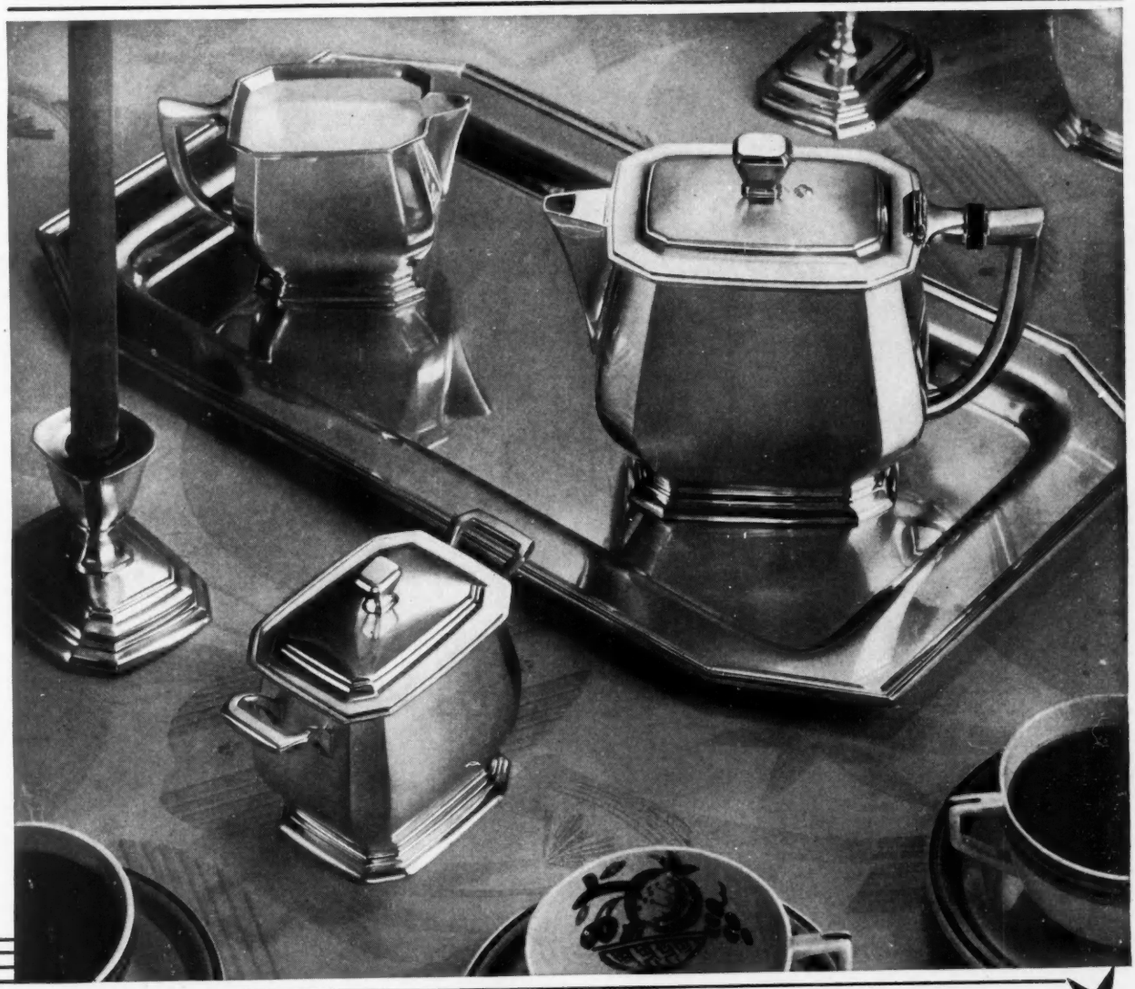
"The Valley View." Painted by Walter Klett for The General Tire and Rubber Co., Akron, Ohio

The New GENERAL DUAL-BALLOON 8

—goes a long way to make friends

Simplicity

THE RIGHTFUL INHERITANCE OF MODERN AMERICAN SILVERWARE



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For identification this set bears the number 1984.

HERE *is a new tea service, the simplicity of which accents the room characteristic of modern American living, as beautifully as Early American silver expresses the spirit of the rooms in which our Colonial ancestors dwelt. Interesting new shapes—with a classic loveliness and an exciting freshness are being created today, by the silversmiths who fashion International Silverplate, in keeping with fine old traditions. Such wedding gifts selected for brides of the year will be a joy to them for a lifetime. . . . When the dealer tells you that silverware is an International brand, you are assured of value. Should he not have the particular piece or pattern wanted, he can get it for you. For illustrations of a wider variety of goods such as are shown on this page, write for booklet No. HW 136. Address Dept. E, International Silver Company, Meriden, Conn.*

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TRAUB

The Only Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK.

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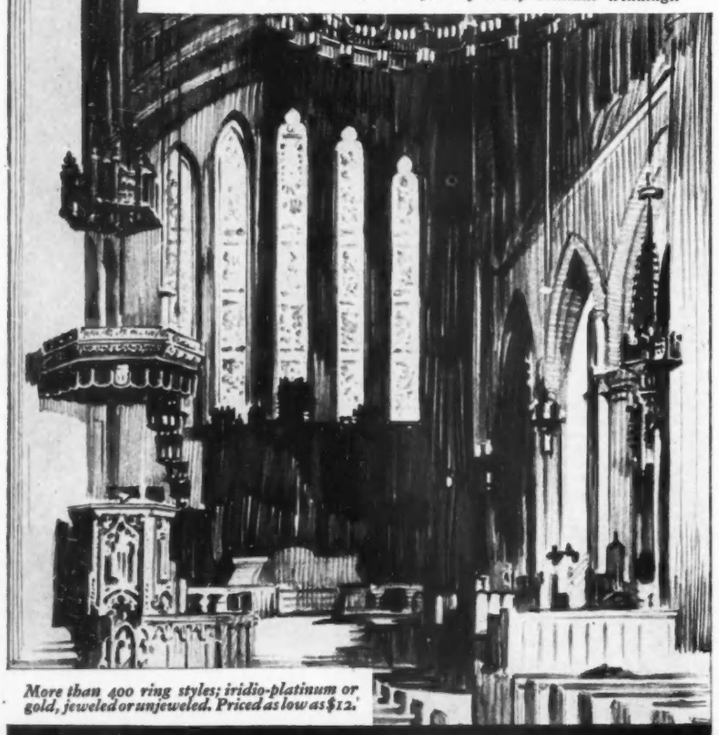
Stately St. Paul's Cathedral, Detroit, an example of magnificent church architecture, is the scene each year of many brilliant weddings.



More than 400 ring styles; iridio-platinum or gold, jeweled or unjeweled. Priced as low as $12.

HOT-WEATHER CHIC *in* NEW YORK

(Continued from page 65)

in her Rolls-Royce with costly Vuitton luggage heaped about her, she, and the car, and the luggage outward bound, sighed sadly. Then she interpreted the feelings of her set in two sentences. She said, "I wish we hadn't taken a house in the English hunting country for the summer. I'd rather sit on the pavement of New York with my feet in the gutter than go anywhere."

Such are the reasons that cause the hotel men to rub their hands together in a gesture of glee. They are putting millions into hanging gardens of Babylon, into terraced cliffs of stone with Spanish awnings that overlook the sea and the ships thereon—a cooling sight—, into dirigible restaurants that appear to swing in the upper ether. If one prefers to be on earth, there's the sidewalk café at Marguery's, the Japanese garden of the Ritz for luncheon, with its Chinese-ly enchanting allure.

"THE SEA-COAST OF BOHEMIA"

When the gay set wants a highly specialized phase of gaiety, it goes over to Hoboken and dines or sups in the German restaurants—those restaurants of overpoignant memories, where one went to say good-bye to the A. E. F., and, after steins and pretzels and sauerkraut and pig's feet, troops over to Christopher Morley's theatre on the "seacoast of Bohemia," as he styles it. Seeing the way the weather-vane of fashion is pointing, Mr. Anthony J. Drexel Biddle, junior, has put his athletic shoulders to the wheel that turns hot-weather gaiety by becoming an active patron of the rejuvenation of the innocuous desuetude of the Casino in Central Park. It's now a meeting-place for the world of chic. Josef Urban has done it over, and, in its dance pavilion and terraces, the best of music and food are offered. Mr. Biddle's success in launching the seductive Roof of the Saint Regis has proved his talent.

And, next year, the smartest of smart New York will dine at the new River Club on the river at East Fifty-Second Street—a club that will have the unique distinction of including both men and women in its membership.

What is left in the way of summer entertaining in public places is for some canny soul to borrow the supper-barge idea from Europe, the kind the Parisians use so gaily on the river Seine, where one can dine on Maréchal Joffre's house-boat of the Marne or dine as they did during the Exposition, on Paul Poiret's fantastic barge. Vision a barge of that kind on the fashionable East River, with motor-boats bringing over the smart Long Islanders and the motor-cars bringing down their kin and kind!

HOT-WEATHER COSTUMES

The apparel for this carefree social life in a New York summer is gay, also, but meticulous. No season so demands excessive care in each article that is assembled into a costume. The sunlight is a great betrayer!

Tweed is worn as of olden days, but it is the weave sponsored by the French—transparent, a novelty of sorts, and exceeding cool. The tweed coat is removed in public places, if desired, which in itself is breaking with tradition. Shirt-sleeve days are here. Blouses with or without sleeves are conspicuously in fashion again.

The multiplicity of ways in which one can be a lightning-change juggler in clothes suggests the Chinese box puzzle. There are crêpe de Chine suits in dark colours worn with bright chiffon blouses in greens and vivid blues. Schiaparelli has sent over a suit of black linen, exceedingly smart with a white blouse and a white-and-black straw hat.

There are printed crêpe de Chine frocks and jackets worn with rough straw hats bearing bright coloured bands about the crowns. And cottons are not sent to the rear, but are in the front line. They must not be cheap or careless, but trim, starched, well-cut, with accessories that are expensive and flawless. It is important, remember, to companion cotton clothes with important adjuncts. The bag, gloves, stockings, shoes, and hat are not items; they are the *décor* that makes cotton sophisticated.

Sports clothes are worn during the day, when they are cool, light, not oppressive. A short-sleeved sweater or blouse is not permissible on the street without a jacket.

In crêpe of all weaves, there is a fine distinction in design. Those intended for day usage in the city, this season, have a small design, some of the outstanding patterns having copied their ideas from tweeds. Checks and plaids are very good. But crêpes for evening may have as flamboyant a figuration as the wearer's structure permits. There is no attempt at sobriety in any design or background. Especially not in colouring, for whatever colour is considered enlivening for a dark winter's day is now worn under the hot sun. This is the way in Latin and Oriental countries. Now, it is our way. It adds to the gaiety of nations. The distinction in weaves is that opaque crêpe is worn during the day; translucent and transparent weaves for the evening.

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Daylight saving is one of the summer innovations that makes for informality in behaviour and apparel. It's not possible to be stiff and stately in important evening clothes while one dines late with a hot sun still shining down. Such occasions demand a new *maquillage* for evening life. This, probably, is the real problem of daylight saving to most women. Their grievances against it have naught in common with the irritability of the agricultural section or the complicated differentials in train schedules. But how to put on "make-up" to serve them well for a daylight dinner and not make them grotesque when the electric lights go on worries them!

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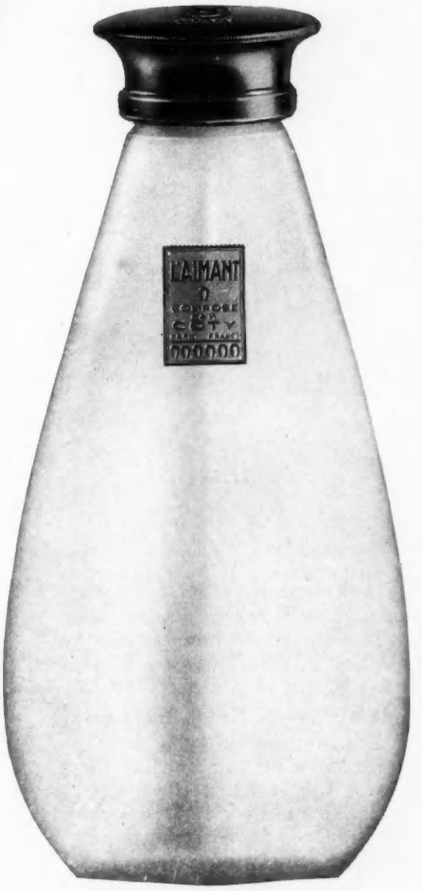
Here, if ever, the principle of little make-up, and that as natural as possible, should be adhered to. Blending powder to complement the individual skin has proved a boon in creating natural make-up, and that which is employed during the daytime should be continued for these daylight dinner occasions. Pearly-white powders that many women rely upon for evening use are conspicuous when the sun still shines. Rouge should be used as discreetly as though one were putting it on for morning. The brilliant lipsticks, too, that are a part of many a suc-

(Continued on page 148)

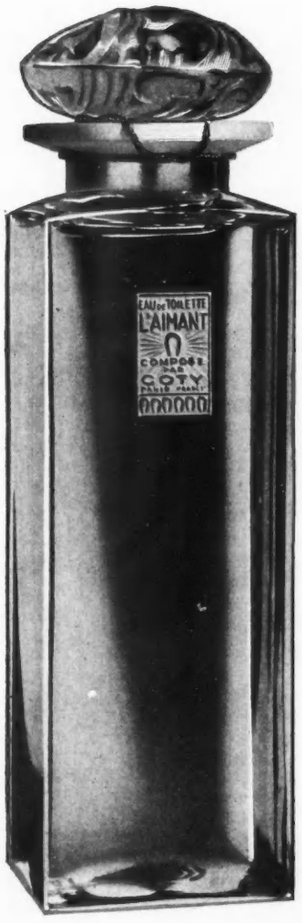
COTY

SUMMER ESSENTIALS IN L'AIMANT

This divine, new fragrance of COTY, L'Aimant, *the sensation of Paris—is now created in* COTY Talc *and* Eau de Toilette *These two exquisitries—so essential to summer loveliness and freshness—give a subtle and complete magic in this glorious odeur.*



COTY TALC
L'Aimant and all other supreme Coty odeurs $1.00



COTY EAU DE TOILETTE
In L'Aimant and all other Coty odeurs
$3.25 to $27.00

Essence
Face Powder
Compacte
Compacte Refills
Double Compacte
Dusting Powder
Brillantine
Sachet
Soap
ALSO CREATED IN L'AIMANT

COTY INC, 714 Fifth Avenue, New York

A Rhapsody in Slippers by Daniel Green

NEW and haunting harmonies invade modern life, the tempo is changed, a new pace is set, and new slippers, as varied and as colorful as our new moods, maintain and emphasize it. Intimate clothes and intimate accessories—these are among our most engaging means of self-expression.

Every pair of Daniel Green Slippers for the boudoir or other informal home wear is designed to be the keynote of some new and subtle harmony in intimate apparel. It is for you to decide whether the rhapsody be sentimental or bizarre, whether you prefer the coquetry of feather-trimmed mules or the bold simplicity of slim scarlet slippers—momentous decisions about profoundly important trifles—the reflection of a mood, the translation of a state of mind.

Daniel Green Slippers may be seen at your favorite store—in bewildering and provocative variety. Satin, brocade or leather—slippers to complete an ensemble or slippers to sound an arresting note of contrast.

The new "Pajama Boot" (at the right) in metal brocade with harmonizing marabou trim. At the left—a satin strap mule, with gold heel strap and heel seat, and delicate banding of gold leather.

Daniel Green Slippers are priced from $2.50 to $6.50 and up to $15.00.

DANIEL GREEN FELT SHOE CO.

Dolge Avenue, Dolgeville, New York

Daniel Green Slippers

47 Years of Making Fine Slippers for Men, Women and Children

Daniel Green Comfy Slippers

HOT-WEATHER CHIC *in* NEW YORK

(Continued from page 146)

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All dressmakers assist this latter performance with frocks of crêpe roma, crêpe de Chine, chiffon, and lace that carry separate jackets as the daytime frocks do. They are worn in the day with medium-sized hats of Milan, ballibuntal, or hair-lace. In the evening, the jacket is detached and bare arms may emerge and a well-coiffed coiffure suffice. Or, small fragments of a sleeve may cover the upper arm, as an excuse for a rolled turban. In most cases, no sleeves, no hat. But tiny sleeves may be accompanied by a hat or a turban. Short gloves with bare arms have returned for evening usage after we had relegated them to a romantic past—coquettish, frivolous, frisking about the wrist and ending there.

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Miss E. K.: We are planning a double wedding and would appreciate any information you can give us. We are not planning a formal wedding, but are being married in the chapel of a church and having a reception at home immediately following the ceremony. There will be about four hundred guests present. What must the men wear? What is the order of procession for two brides (sisters); what food should be served; what is the correct hour; what music is correct? The bridal party that we are planning consists of a matron of honour, a maid of honour, two bridesmaids, and two men acting as best men. If the wedding is in the chapel, are ushers necessary? In case we have a smaller wedding at home, how does it differ from an informal church wedding?

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(Continued on page 150)

THE GENTLE PATTING OF WATER
arouses and rejuvenates every lazy cell

Under the stimulus of the rhythmic water patter, each nerve, each cell, each muscle is rejuvenated. Drop by drop the water strikes your face. Each tiny cell tingles with delight. Millions of nerves are stimulated. Lazy oil glands work again. Blood, no longer sluggish, flows nimbly through your veins – bringing nourishment to countless hungry cells; bringing youth and elasticity to every aging tissue.

"It's not the water itself," says Miss Landberg, "but the gentle, rhythmic patting which makes this water patter so beneficial. Each drop strikes your eyes gently, perfectly timed to the actual intervals between rain-drops. With each drop the cells are exercised – palpitated. In no other way could this same gentle, thorough stimulation be achieved.

Use the Margot Landberg rhythmic water patter regularly for a week. When you look in the mirror you'll be amazed at the improvement in your skin —your eyes—your chin —your contour.

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1 East 53rd St. • New York City

The rhythmic water patter is simple to use. Attach the hose to the faucet and turn on the cold water. Close your eyes and feel the patting of rain against your cheeks, your skin, your eyes. Feel the answering tingle of your skin, causing tense nerves to relax – urging the blood to hurry – bringing fresh color to your cheeks – new beauty to your eyes – firmness to your contour.

The Margot Landberg rhythmic water patter can be regulated to two speeds: very gently for the eyes; stronger for the facial contour and the chin.

The Margot Landberg water patter, rubber cap and two exquisite creams – all packed in a delightful silver box – may be purchased at your favorite store. An interesting booklet will give complete details. Ask for it at the Toilet Goods Department.

Choose carefully . . .

the years will repay you

No purchase requires more care than that of your engagement and wedding rings . . . since Genuine Orange Blossom has been so widely imitated in rings of inferior design and "shoddy" manufacture, without even a price advantage to recommend them. For protection against cheap substitutes, buy only from a jeweler of unquestioned reputation . . . and ask for Traub rings by name. This simple precaution will assure the style leadership, fine workmanship and lifelong satisfaction you have a right to expect.

RADIO program on WLW, Cincinnati: 700 kilocycles; 8:30 to 9 p. m. Wednesdays. Our delightful booklet, "Wedding Ring Sentiment", free on request.

TRAUB MANUFACTURING COMPANY
DETROIT, MICHIGAN
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TRAUB

The Only Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK

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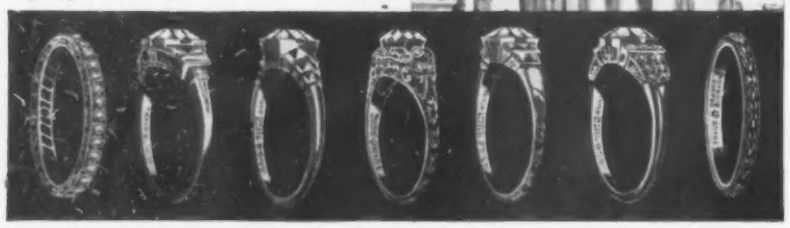
Stately St. Paul's Cathedral, Detroit, an example of magnificent church architecture, is the scene each year of many brilliant weddings.

More than 400 ring styles; iridio-platinum or gold, jeweled or unjeweled. Priced as low as $12.



HOT-WEATHER CHIC *in* NEW YORK

(Continued from page 65)

in her Rolls-Royce with costly Vuitton luggage heaped about her, she, and the car, and the luggage outward bound, sighed sadly. Then she interpreted the feelings of her set in two sentences. She said, "I wish we hadn't taken a house in the English hunting country for the summer. I'd rather sit on the pavement of New York with my feet in the gutter than go anywhere."

Such are the reasons that cause the hotel men to rub their hands together in a gesture of glee. They are putting millions into hanging gardens of Babylon, into terraced cliffs of stone with Spanish awnings that overlook the sea and the ships thereon—a cooling sight—, into dirigible restaurants that appear to swing in the upper ether. If one prefers to be on earth, there's the sidewalk café at Marguery's, the Japanese garden of the Ritz for luncheon, with its Chinese-ly enchanting allure.

"THE SEA-COAST OF BOHEMIA"

When the gay set wants a highly specialized phase of gaiety, it goes over to Hoboken and dines or sups in the German restaurants—those restaurants of overpoignant memories, where one went to say good-bye to the A. E. F., and, after steins and pretzels and sauerkraut and pig's feet, troops over to Christopher Morley's theatre on the "seacoast of Bohemia," as he styles it. Seeing the way the weather-vane of fashion is pointing, Mr. Anthony J. Drexel Biddle, junior, has put his athletic shoulders to the wheel that turns hot-weather gaiety by becoming an active patron of the rejuvenation of the innocuous desuetude of the Casino in Central Park. It's now a meeting-place for the world of chic. Josef Urban has done it over, and, in its dance pavilion and terraces, the best of music and food are offered. Mr. Biddle's success in launching the seductive Roof of the Saint Regis has proved his talent.

And, next year, the smartest of smart New York will dine at the new River Club on the river at East Fifty-Second Street—a club that will have the unique distinction of including both men and women in its membership.

What is left in the way of summer entertaining in public places is for some canny soul to borrow the supper-barge idea from Europe, the kind the Parisians use so gaily on the river Seine, where one can dine on Maréchal Joffre's house-boat of the Marne or dine as they did during the Exposition, on Paul Poiret's fantastic barge. Vision a barge of that kind on the fashionable East River, with motor-boats bringing over the smart Long Islanders and the motor-cars bringing down their kin and kind!

HOT-WEATHER COSTUMES

The apparel for this carefree social life in a New York summer is gay, also, but meticulous. No season so demands excessive care in each article that is assembled into a costume. The sunlight is a great betrayer!

Tweed is worn as of olden days, but it is the weave sponsored by the French—transparent, a novelty of sorts, and exceeding cool. The tweed coat is removed in public places, if desired, which in itself is breaking with tradition. Shirt-sleeve days are here. Blouses with or without sleeves are conspicuously in fashion again.

The multiplicity of ways in which one can be a lightning-change juggler in clothes suggests the Chinese box puzzle. There are crêpe de Chine suits in dark colours worn with bright chiffon blouses in greens and vivid blues. Schiaparelli has sent over a suit of black linen, exceedingly smart with a white blouse and a white-and-black straw hat.

There are printed crêpe de Chine frocks and jackets worn with rough straw hats bearing bright coloured bands about the crowns. And cottons are not sent to the rear, but are in the front line. They must not be cheap or careless, but trim, starched, well-cut with accessories that are expensive and flawless. It is important, remember, to companion cotton clothes with important adjuncts. The bag, gloves, stockings, shoes, and hat are not items; they are the *décor* that makes cotton sophisticated.

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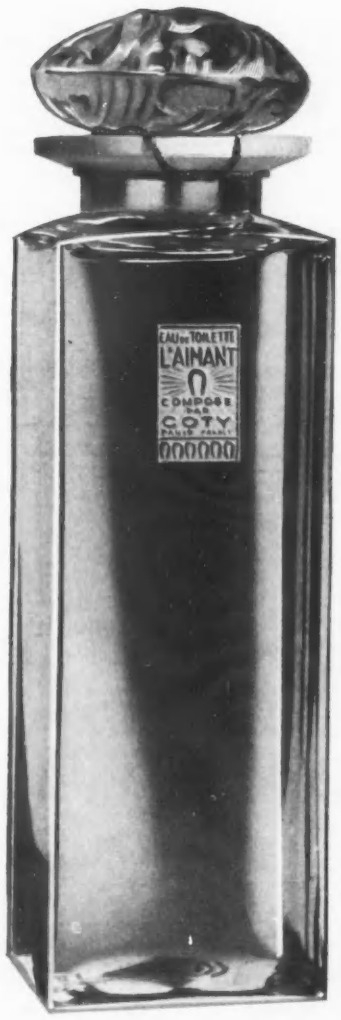
L'Aimant and all other supreme Coty odeurs $1.00



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(Continued on page 150)

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margot landberg
1 East 53rd St. • New York City

The rhythmic water patter is simple to use. Attach the hose to the faucet and turn on the cold water. Close your eyes and feel the patting of rain against your cheeks, your skin, your eyes. Feel the answering tingle of your skin, causing tense nerves to relax – urging the blood to hurry – bringing fresh color to your cheeks – new beauty to your eyes – firmness to your contour.

The Margot Landberg rhythmic water patter can be regulated to two speeds: very gently for the eyes; stronger for the facial contour and the chin.

The Margot Landberg water patter, rubber cap and two exquisite creams – all packed in a delightful silver box – may be purchased at your favorite store. An interesting booklet will give complete details. Ask for it at the Toilet Goods Department.

SCANTIES

REG. U.S. PAT. OFF. PATENTED

by Model

BRASSIERE · VEST · GIRDLE · PANTIES · ALL-IN-ONE

Freedom!

Illustrated is style No. 357—of pink silk jersey and Skinners satin—$12.50. Other styles for street, sport and evening wear—$5.00 to $25.00

Just enough-no more!

Scanties! Even the name says—summer freedom, summer coolness, summer comfort! Now combined into one new and different garment is the brassiere, the vest, the girdle, the panties—all-in-one. Imagine a single, sheer layer of shimmery softness—with one pair of shoulder straps—that moulds the slight or heavy figure (up to size 44) into slender, svelte curves. It gives the effect of a free, natural figure. Scanties and a dress that's all—is the way every smart woman is dressing this summer.

Model Brassière Co.
INCORPORATED

London 200 Fifth Avenue, New York Paris

Miss Iris Tree walks the deck of the "Ile de France" in a cowboy's jerkin

GOOD-BYE NEW YORK

(Continued from page 69)

present guarding the exquisite jewellery with revolvers, and my inevitable instructions to the lovely sitters to "Please lower the chin and place your feet in the dance mistress's first position."

The policeman who noticed our indecision on Fifty-Third Street and told us which was the number of the speak-easy we were looking for.

The busy mornings that unravelled themselves like a three-act play, so that the curtain was rung down by lunch time with most of the busynesses accomplished.

Mrs. Harrison Williams, who has an immortally lovely complexion of pink and white and wet marble.

The visit to Vogue's printing plant at Greenwich, Connecticut, to find a factory not unlike the Palace at Versailles, with roses on the writing-desks, no dust or dirt, but clean hands and a cafeteria where all can choose even better food than at many fine clubs.

The number of delicatessen shops and Coffee-Pots (whatever Coffee-Pots advertised in such large letters means).

I read my list; there are so many things that ought to be put down—the story told by Miss Belle Green of the Morgan Library, of the certain lady who, in exchange for a lock of Nelson's hair, left a wisp of her own in the Treasure Room, "Street Scene," the Rothstein murder, Mrs. John Munroe's tweeds, the niceness of certain society ladies for forgiving my childish nastiness. But it is impossible, one is not a technician, one can not write of all the lovelinesses. Besides, the gong booms, and, as one is being honoured at the Captain's table for lunch, one must not be too late. "Yes, the boat is well on time, making a very successful trip." The food is excellent, the wine is nectar and ambrosia. The waiters cut the ends off the flower-stalks, notices are pinned on notice-boards. It is a lovely boat, very beautifully decorated in a modern and utilitarian way, and everybody is having a very good time (for the first shyness has soon worn off). There is great excitement, because a blond cinema star is on board on her way out to make a film in a jungle, and Noel Coward has promised to organize the gala cabaret to-night, when it is discovered that that very grand man in the sable-lined coat is none other than the lowest of low comedians. Miss Iris Tree walks the deck in a cowboy's jerkin and, with her head like a gilded cocoanut, is the cynosure of all eyes. One day follows another with extraordinary rapidity, and the tears that were shed are dried and forgotten, the excitement and joy as the train steams into Paddington station are simply terrific, and the presence of the inevitable photographer is signified by a flash.

ANSWERS TO CORRESPONDENTS

(Continued from page 148)

to collect the grooms' respective hats and coats and give the minister the little envelopes that contain the fees given by the grooms. A wedding at home would not differ in essentials from an informal wedding. A room would have to be arranged with an improvised altar at one end, for instance a heavy table or chest, over which might be thrown a lovely piece of brocade or tapestry and on which two tall lighted candles might be set. The bridal party would proceed in the same order, except that, in this case, ushers might be dispensed with, if desired, as the guests would probably stand about the sides of the room, and no seating need be arranged for.

The following menu might be served at the reception after a noon wedding.

Cream of Mushroom Soup
Chicken Croquettes Lettuce Sandwiches
Ice-Cream Little Cakes

For an afternoon wedding, one might serve the following refreshments.

Chicken and Tomato Salad
Assorted Sandwiches Little Cakes
Hot Tea Coffee Chocolate
Raspberry Sherbet

Mrs. J. F. C.: After a visit, is it customary to send or bring the hostess a gift?

Ans.: There is no social convention attached to giving a present to one's hostess, and one need never feel obligated to do so. Of course, the motive behind bringing or sending such a gift is one of the kindest and best meant in the world. Somehow, a man can do this with a better grace than a woman, and men may, and frequently do, present their hostesses with flowers, sweets, or a book. If you do decide to make a gift to your hostess, it would be better to send it after your departure than to give it on your arrival.

Time cannot destroy — — — — But neglect can obscure your youthful skin texture

THE beauty of flawless skin—smooth, velvety, firm—the perfection of YOUTHFUL SKIN TEXTURE—should not fade with passing years. It is a lifetime heritage; time cannot destroy it, but neglect can *obscure it.* The dewy freshness of youth is still there at forty—hidden beneath unlovely shadows of neglect! Weary lines, relaxed muscles, coarse pores—obscure YOUTHFUL SKIN TEXTURE unless you guard against them.

Simple, indeed, to preserve young loveliness . . . to retain the fine, translucent skin texture which is *normal* skin texture (at twenty)—or to *revive* it (at forty)—with the exquisite preparations of Delettrez.

The priceless formulae of this famous French House—whose creed is *ageless beauty*—embody the accumulated knowledge of years of expert skin care. They induce that firm responsive skin texture which welcomes vivid modern colors and rich fabrics; that belongs with the sparkle of crystal and the lustre of pearls; that jibes with the sheen and severity of modern hair dressing . . . in short, reveal true YOUTHFUL SKIN TEXTURE!

Send for the charming booklet "Beauty Triumphant". It contains brief boudoir treatments for perfect loveliness.

Delettrez
PARIS

Perfection in the art of beauty

The HOUSE of DELETTREZ, composed of specialists unequalled in their respective provinces, typifies perfection in the art of beauty.

No Delettrez Beauty Preparation is passed on, bottled and labeled until the results claimed have been proven and given the final sanction of these specialists. Delettrez Beauty Preparations—creams, lotions, *cosmetiques*, for the preservation and revivification of YOUTHFUL SKIN TEXTURE—are at leading stores.

Choked Pores • Sluggish Circulation • Wrinkles are three common enemies of youthful skin texture

CHOKED PORES

Delettrez Open Pore and Blackhead Wash—dissolves clogged impurities—contracts pores—overcomes the *cause* of blackheads and enlarged pores; clears, refines, freshens

$1.00

SLUGGISH CIRCULATION

Delettrez Circulation Stimulant—An invigorating aromatic paste. Rouses dull sluggish skins to healthful activity—restores delicate clear undertones of youthful color . . .

$2.50

WRINKLES—FINE LINES

Delettrez Anti-Wrinkle Cream—A rich, nourishing, youthifying cream. Preserves young delicate skin—corrects fine lines, wrinkles. Restores softness to extremely dry skin

$1.75 $3.25

Delettrez of PARIS

233 SPRING ST. NEW YORK — PARIS FRANCE

Edouardo,

BAG-DABS*

SOLID PERFUME

for Graduation Gifts

What could be lovelier for the girl graduate than these exquisite Bag-Dabs—hand-painted containers filled with the most delightful *solid perfume* odeurs—created and completed by Edouardo in France.

Here indeed is the ideal "Girl Graduate" gift—a gift whose lasting fragrance will linger long to remind her of your thoughtfulness. She will find in Bag-Dabs the perfect way to carry perfume—there is no breaking, no evaporating. One Bag-Dab contains the equivalent of an ounce of liquid perfume; it is even delightful as a sachet!

Ask at your favorite shop for Bag-Dabs *and for the complete line of Edouardo French Perfume creations.* They are fascinating.

Bag-Dabs · JARRON · $1.50
In Nuit Divine, Lilas de Pâques, Narcisse and the other Edouardo odeurs.

Bag-Dabs · PETITE · $1.00
In Jasmin, Violet, Muguet and the other Edouardo odeurs.

Bag-Dabs EGGLETTE $1.50
In Lilas de Pâques, Nuit Divine, Rose and the other Edouardo odeurs.

PARFUMS Edouardo,

300 Fourth Ave., New York

56 Faubourg St. Honoré, Paris, France

21 Wilton Square, Toronto, Canada

Grasse, France

*REG. U. S. PAT. OFF.

PARIS AGREES WITH VOGUE

(Continued from page 68)

party, is of trailing black chiffon with a wide border of black tulle; another, less formal and very summery, is of multicoloured printed chiffon; while an informal dinner-dress is of printed beige chiffon with a ruffled skirt, an even hem-line, and a matching cardigan with a ruffled border. You see, the cardigan is ubiquitous. At Augustabernard's, this remarkable beauty and successful authoress (the Hon. Mrs. Fellowes has just published her first book, *Cats in the Isle of Man*) has chosen a charming dress, for wear on warm days at Auteuil or Longchamp, of grey-beige chiffon printed with a floral pattern in black. It has a soft, rippling skirt, longer in back, and is worn with a black coat, the particular chic of which lies in a deep border of silver fox placed just above the hem.

Quite in the same spirit is the treatment of the fur on a coat of black satin trimmed with white fox, ordered from Lanvin by the Comtesse J. de Vogüé; for, in this case, the deep fur cuffs start at the elbow, and the capuchon collar in back is furless. This coat is worn with a black-and-white dress in which the capuchon treatment is felt in the draped neckline and the V-shaped cut of the bodice and skirt yoke. An amusing little black-and-white satin toque, rather like a Dutch cap, completes the black-and-white ensemble. Her evening dresses, also from Lanvin, are particularly distinguished. One, of black-and-white chiffon, has trailing length at both sides; another, of yellow lace, has a draped and pointed décolletage. Black-and-white and yellow are good colours for day and evening.

A MOURNING COSTUME

The Comtesse Gaston de La Rochefoucauld is limited by her mourning to simple and informal clothes. She has, from Chanel, a suit of tiny black-and-white checks, with a white piqué collar and a white gardenia on the shoulder. She wears this on cool days under a straight coat of grey tweed with a darker grey border. It tells a whole story: checks, lingerie touches, black-and-white, and grey. The Comtesse also has an evening dress of purple chiffon from Chanel with a shoulder cape of lace to match. These shoulder effects are important; they will carry on into the autumn. From London Trades, the Comtesse has a suit of light-weight black-and-white tweed with which she wears a grey jersey jumper from Claire Any. A black woollen cardigan suit has a jumper of black-and-white horizontally striped crêpe; the crêpe also lines the cardigan. Horizontal stripes live up to the prediction made about them. A dress of black marocain with a scarf collar of white morocain displays the frayed edges that are so smart this season, while a straight coat of black-and-white tweed is of such a fine mixture that it seems to be grey.

Wanda Watazzi has also been successful with black-and-white, and a taffeta dress in this combination is worn by the Comtesse Spalletti, the Comtesse de Breteuil, Madame Charles Gillet, and Mrs. William B. Leeds.

Among the other colours that are also of great importance are browns, yellows, greens, and blues. Scarfs, of course, are more popular than ever, for they can give just the right accent. No ensemble seems complete without this personal touch. We have coloured shoes, bags, handkerchiefs, necklaces, bracelets, and even finger-tips. The striking point about the beautiful foreigners one meets in Paris, especially the Spanish and Argentinians, is their finger-tips, which look very red—indeed, sometimes nearly black. This effect, imported from the Orient, still looks rather wild and barbaric to us. The Parisienne uses a more natural pink polish, but these highly coloured finger nails are sometimes very striking with a brown skin, sparkling rings, and numberless bracelets.

It is interesting to note that smart women of different nationalities have the same tastes. The beautiful Duchesse d'Albe, Mrs. van Heukelom, and Mrs. Condon have all voted for a simple, but perfect, lace dress from Augustabernard, longer on the right side, where the fulness of the skirt is gathered and held by a bouquet of white carnations. For the first time in many years, flowers have meaning when used on a long, trailing skirt.

At Augustabernard's, Mrs. van Heukelom has also selected a very new and smart three-piece ensemble. This includes a straight dress of brown-and-beige printed material, a short, yoked yellow-beige skirt buttoned just below the waist and worn over the printed dress, which then seems a blouse, and a short beige jacket entirely worked *en découpes* and lined with the beige-and-brown printed material. Brown-and-beige has proved a smart combination.

The blond Mrs. Jay O'Brien wears the blue birman crêpe dress from Augustabernard that the Comtesse de Castéja also wears in mauve. Another dress from this house is particularly becoming to fair complexions; it is the black crêpe birman with side fulness and asymmetrical incrustations of pale blue, shown on page 90 of the April 27 issue of Vogue.

Jewels are given much thought and attention. The Duchesse d'Albe wears bracelets of onyx made like snakes, twisted twice around each wrist; the heads are two oval diamonds and one large black pearl. This fashion of having two matching bracelets is very becoming. Long diamond chains are still being worn a great deal. The lovely combinations of flowers, leaves, and fruits made of carved cabochon rubies, emeralds, and sapphires, jade, and cut diamonds are an enormous success in bracelets, pendants, pins, and buckles. Round and melon-shaped carved emeralds are worn in ropes, and necklaces of rubies, emeralds, and pearls are still smart when they are in twisted strands.

STOCKINGS AND SHOES

Beautiful legs are one of the requirements for a smart appearance, and, although Nature must be depended upon to a large extent, good taste and knowledge can help a great deal. Stockings must always be fine—the finer the better—, but to arbitrarily decree their correct shade is another story. Certain women with slim and lovely legs prefer very light stockings; others, on the contrary, find deeper tones more becoming. There is no firm and fast rule. Thick legs should hide under a neutral colour and not be allowed to attract attention. Smart women never require that stockings match an ensemble. Women who go in for tan wear the sun-tanned shade of stocking, and these are correct with any colour for day and evening.

The shoe question is a difficult one. Women go from one shoemaker to another and, finding the one last in the world that is really comfortable and becoming to their foot, remain

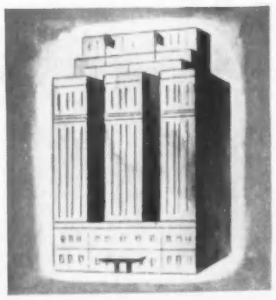
(Continued on page 158)

"I have always felt that any girl with the least touch of personality or good looks should frankly regard herself as an artist would a picture that perhaps could be improved by more art and thought. And certainly when it comes to framing the picture of one's face, one should remember that the hair is the natural frame and with it nothing less than miracles can be performed. Such a miracle is the La Nimret Permanent Wave by Terminal. You don't know anything about your full possibilities *until you have had this, because it is handled in a way that is personal to you."* . . . RUTH ETTING

Popular star of "Whoopee"

NOTE: That touch of individuality — (the knowledge that Terminal artists devote all their skill to designing *your* wave) —is a great source of delight! You will be thrilled with the deeper, softer waves—the *natural* loveliness—of your La Nimret Permanent! This new French process is so delicate, it waves most every color and texture of hair *better* and *more* attractively! Even grey, tinted or bleached hair can now be successfully waved! . . . La Nimret is obtainable only at Terminal Salons.

Terminal Beauty Salons are located in distinguished hotels where Waldorf Creams and Powders are exclusively available. Hotel Roosevelt, New York City; Hotel Pennsylvania, New York City; Book-Cadillac Hotel, Detroit; The Palmer House, Chicago; New Bismarck Hotel, Chicago; Hotel Gibson, Cincinnati; William Penn Hotel, Pittsburgh; Lord Baltimore Hotel, Baltimore; and in The Fisher Building, Detroit.



William Penn Hotel, Pittsburgh

TERMINAL

Beauty Salons

Coat No. 700 Blouse No. 200

Another achievement in sport jackets by sportdom's leading couturier! The new smart Honison jacket is fashioned of imported Chamois and tailored to the mode. It is soft and flexible as a piece of silk.

It washes as beautifully as a glove and has exceptional wearing qualities. Light in weight—it can be easily stuffed in a corner of a week-end bag.

Two models—(as shown)—in Women's and Misses' sizes in natural Chamois color.

HATS TO MATCH

Created By

Honison

LEATHER WEARABLES UNIQUE

40 W. 25*th* STREET, NEW YORK

Featured in the following Smart Shoppes:

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STEEFEL BROS.
Allentown, Pa.
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Boston, Mass.
R. & H. STERN
Brooklyn, N. Y.
FRED. LOESER & CO., INC.
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HALLE BROS. CO.
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ELDER & JOHNSTON CO.
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ERNST KERN CO.
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DENVER DRY GOODS CO.
Hartford, Conn.
G. FOX & CO.
Kansas City, Mo.
EMERY BIRD THAYER DRY GOODS CO.
Los Angeles, Calif.
COULTER DRY GOODS CO.
Minneapolis, Minn.
YOUNG-QUINLAN CO.
New York City
A. DE PINNA CO., INC.
Newark, N. J.
L. BAMBERGER & CO.
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THE BLUM STORE
Portland, Oregon
MEIER & FRANK CO.
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KAUFMAN'S, 5TH AVE.
St. Louis, Mo.
SCRUGGS-VANDERVOORT-BARNEY DRY GOODS CO.
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DEY BROS. & CO.
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RAPHAEL WEILL & CO.
Tulsa, Okla.
SEIDENBACH'S
Toledo, Ohio
THE LAMSON BROS. CO.

Christine Holbrook

Rows of racks on the inside of the closet door make a simple and practical arrangement for shoes; Macy

THE CARE OF SHOES

IN these days, when shoes are an item of expense that few people can lightly ignore, the care of one's footwear assumes an added importance. To the well-dressed woman, shabby, neglected shoes are unthinkable—a most unflattering commentary on their wearer's lack of fastidiousness. And surely, no offence against chic is so wholly unnecessary, for there are many simple ways of caring for shoes that will not only keep them looking their best at all times, but will actually prolong their life for an indefinite period.

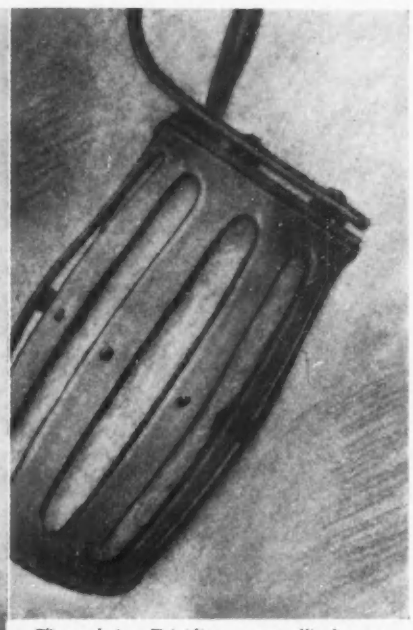
Chief of the practices that must be observed, if one's shoes are to retain their pristine freshness, is the unfailing use of shoe trees. The moment a shoe is taken off—while the leather is warm and flexible enough to be gently reshaped—, a shoe tree should be inserted. And if one is extremely far-sighted, one will provide each pair of shoes with its own particular type of tree. For heavy sports Oxfords, it is advisable to have wooden trees made to order, although standard adjustable

(Continued on page 156)

Very convenient for travelling is this shoe-cleaning kit, which includes a brush, soft cloths, cleaning fluid, and shoe cream; from Macy

The sectional English boot-tree is unexcelled for preserving the shape and prolonging the life of the formal riding-boot; from Macy

The adjustable wooden tree is for sports shoes, from Frank Brothers; the velvet pad for evening slippers, and the flexible trees for street shoes, Macy



The exclusive Frigidine non-metallic heaters prevents all hot discomfort during the wave

The Test . . Curl

insures a lovelier, softer, permanent wave for your summer coiffure

The smartest and most exclusive hairdressers, all over the country use the Frigidine Method of Permanent Waving. This remarkable new, Cool Method of Permanent Waving leaves the hair more lustrous and vigorous with lovely, natural undulations easily arranged in the shining well-groomed coiffure of the mode. ¶ The shorter curling time, the lower temperature, the safe invigorating fluid in the scientifically designed Tamplettes restores precious elements of youth to the hair, and solves all the doubts which have heretofore made women hesitate about enjoying the convenience of a permanent wave. ¶Unique Frigidine non-metallic heaters and clips concentrate and hold the heat in. The hair is kept safely moist and soft throughout the entire wave. There is no dry heat that makes the hair weak and brittle. And there is no uncomfortable overheating of the scalp. Your own cool comfort is proof of Frigidine's perfect safety for your hair. ¶Your hair is not quite like any one elses in texture or strength and so even the most expert hairdresser cannot be sure just how to give you a soft becoming wave until he tests your particular hair. ¶The Free Test Curl consists in making one Frigidine curl in your hair before the whole head is waved. Now your hairdresser can tell just how to curl the rest of your hair to insure a smart coiffure with natural waves shaping the head becomingly. ¶Mail the coupon for a Courtesy Card to one of the best hairdressers in your neighborhood. He will then give you the Frigidine Free Test Curl so you may see the many advantages of this new method and make sure of just the kind of lovely wave you want.

The scientific Frigidine Tamplette gives a soft lustrous wave, safe for white, dyed and bleached hair

FRIGIDINE

The COOL *Method of Permanent Waving*

Please send me a Courtesy Card to present to one of the Hairdressers you specify, for a free TEST CURL by the FRIGIDINE Method of Permanent Waving. Also send me the booklet "What Will A Test Curl Prove?"

Name----------*Address*----------

FRIGIDINE METHOD · Department V1. · FRIGIDINE, INC. · 11 West 42nd Street · New York City.

A token . . . suitable as a wedding gift or for the use of the purchaser herself . . . Russell stainless steel Kitchen-Kraft set . . . selected from the famous Royal Blue Arrow Line.

Beautiful . . . Serviceable . . . Lasting

Evolution did it. Russell stainless steel Kitchen-Kraft sets trace their ancestry from 1834.

Each item a quality piece . . . each set housed in an artistic, ornamented rayon lined box you will want to keep.

Handles of wood with a natural grain of beauty, lacquered and thoroughly sanitary, with an attractive little ornament in blue. Every Russell knife is sharp and properly balanced . . . and it will keep its usefulness for a lifetime.

Or you may have delft blue Russite with a dainty white color spot . . . Russite, the new wonder-material of true delft blue that runs all the way through.

For the table, there are stainless steel knives, forks, teaspoons, fruit knives and butter spreaders with plain white or black handles, solid reds, greens and blues, or in the artistic black and white Pyro-Pearl. There is a booklet, quaint and charming, "How to Tell Good Cutlery," which describes the line. Send for it without charge.

Russell Cutlery Is Priced Only Slightly Higher

RUSSELL
GREEN RIVER
CUTLERY
TURNERS FALLS, MASSACHUSETTS

This shoe suitcase, with a leather or fabric cover and eight compartments, is a travelling asset; Macy

THE CARE OF SHOES

(Continued from page 154)

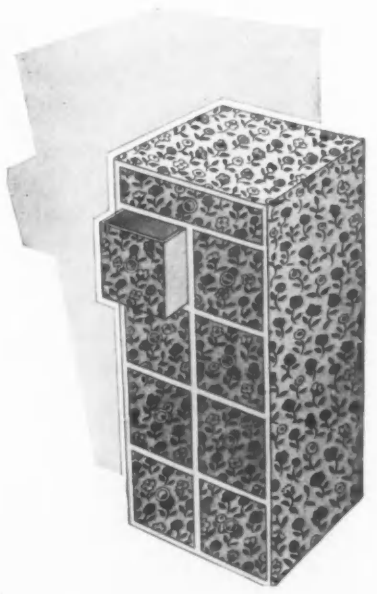
wooden trees often prove highly satisfactory. For riding-boots, the sectional English boot-tree is universally preferred. Afternoon shoes, naturally, do not require a heavy tree, and the flexible models that one may buy according to size and width, such as the Neuvaloid, are an adequate brace. Delicate evening slippers should have nothing more than a stuffing of cotton or tissue-paper in the toes. The little heart-shaped velvet pads that are designed for this purpose may be obtained in most department stores. Shoes that are "treed" in this manner and given a day's rest after a day's wear will retain their shape and wear much longer than when this method is neglected.

The proper care of shoes, however, does not end there. Shoes, like frocks and hats, require a definite, well-protected place in one's wardrobe closet where they may be kept free from dust or injury when not in use. The ideal arrangement is a built-in shoe closet with a separate drawer for each pair. If such a closet is an unattainable luxury, rows of shoe racks, fastened on the inside of the closet door, are an excellent substitute. An arrangement of this type is shown on page 154. Another alternative is the heavy cardboard shoe box, consisting of several drawers, with a shallow one in the top reserved for stockings. One of these is shown in the sketch at the bottom of this page. They are designed in various sizes and attractively covered with chintz or glazed paper.

The problem of properly packing and caring for shoes when one is travelling is often perplexing. A shoe trunk or a shoe suitcase, of course, is the happiest solution to the difficulty, and there are many practical models offered. For those who do not happen to possess luggage of that type, however, there are individual shoe bags of satin, moire, or chintz, with slide fastenings, which are very practical. Another convenience created for the traveller is a compact shoe-cleaning outfit—brush, neutral cream in a tube, cleaning fluid, and several soft cloths—all fitted into a small metal box.

Such a cleaning kit, while designed primarily for the traveller, is a great boon in the care of shoes at home, for many an exacting woman finds it well repays her to take care of her own shoes. With a knowledge of the needs of the various leathers, the task is comparatively simple. Of all leathers, suède requires the most constant care. While the shoes are new, dust may be removed and the nap raised with a wire or a stiff bristle brush. Later, when the shoes need added colour, a liquid preparation should be applied. There are many excellent ones to be had, such as the Cinderella Suède Dressing. Whatever polish is used, the same procedure is followed: the shoes are first

(Continued on page 158)



(Left) Chintz or glazed paper covers this shoe box, which has eight shoe drawers and a stocking compartment; from Macy

Pinehurst hats

"fit like a glove"

Lane - - - -
a new Pinehurst

So true to size, "Lane" *belongs* to the perfect Sports Ensemble. Like all Pinehurst hats, it fits because it is made to fit. Pinehurst hats, like men's hats, come in

THIRTEEN HEADSIZES, 6½ to 8

Seven-fifty to Fifteen Dollars

Pinehurst hats are featured by leading stores in most principal cities

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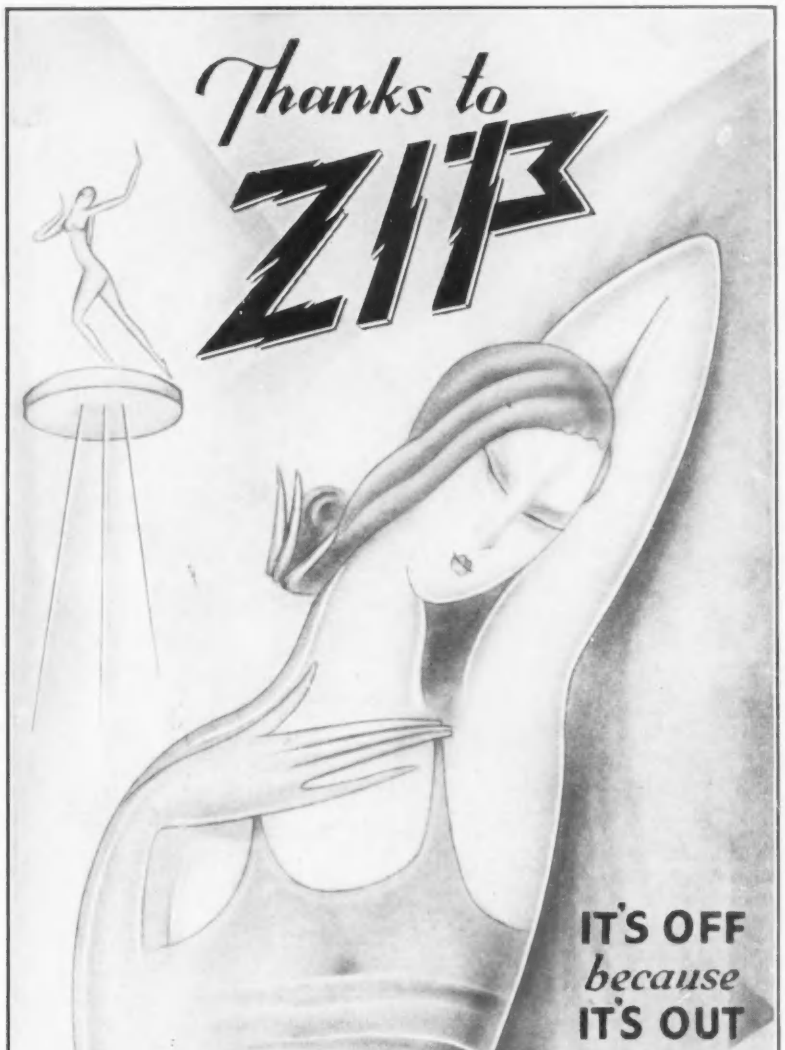

IT'S OFF
because
IT'S OUT

Better Buy *ZIP* Now, than Buy! and Buy!!

Not* new! *The merits of ZIP were proven years ago.

Women are turning to *ZIP* as never before, for they find it a non-offensive, delightful compound ... a product which not only removes, but permanently *destroys* the growth on face, arms, legs and back of neck. *ZIP* is absolutely harmless. Each treatment makes the growth weaker until destroyed completely.

***Unwanted hair not only removed, but* DESTROYED!**

It is so simple to use .... so effective. And after a few seconds, *ZIP* — IT'S OFF! — *because* IT'S OUT. It actually *destroys* hair. I stand back of every package and speak from 18 years experience. Beware of imitations.

The ZIP formula is secret. ZIP is registered in the U. S. Patent Office.

New Big Combination Package Sold Everywhere. Contains full size *ZIP* and three other full size preparations free.

Genuine *ZIP* Treatment in N. Y. *Only* at my Salon

Call to have *FREE Demonstration*

Madame Berthé *Specialist*

562 FIFTH AV. New York (*Ent. on 46 St.*)

Creations JORDEAU New York

Madame Berthé, 562 FIFTH AVE., NEW YORK (106)
Please send me, in plain envelope, full information about *ZIP* and your guarantee.
Name _____
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SKIP the unpleasant stages of tanning—burning, freckles, uneven effects. Get the perfect Riviera and Palm Beach tan in 2 minutes—with the new Glory of the Sun Powder! So natural it looks like your own skin—won't rub off on your clothes—nothing but soap and water or cream affects it...Just rub it on, smooth it in—and catch up with the fashionables who've been getting theirs all winter—with protection from burning and freckling...Two shades—Light for blonde skins, Dark for brunettes. Some clever girls think best results come from using Light for face and neck, Dark for arms, back and legs. $2.00 large box.

Have a tan without tanning

GLORY OF THE SUN

Powder

THE CARE OF SHOES

(Continued from page 156)

brushed well, the liquid applied and permitted to dry, and then the leather is brushed again to remove any surplus colour. Suède powder may be substituted for the liquid preparation, if one wishes, and this powder may be obtained in any number of shades, either in stick form, such as Itstick, or in bags, such as the Universal Coloured Suède Bags. Again, one must use the brush to remove the powder.

For kidskin and reptilian leathers, in all colours but white, any of the neutral creams are splendid: Bostonian Cream, Cinderella Boot Cream, or Shotwell's Neutral Cream. It is unwise to use gasoline, benzine, or naphtha, as they usually take the finish off the leather, and, in some instances, they take the colour out. White kid has its own special polishes, such as Cinderella Kid White, Peechee, Universal White Kid Polish, and many others. White shoes with a suède finish should first be brushed well, then one of the white shoe cleaners applied, and, when dried completely, the leather brushed lightly in one direction with a dry brush to straighten the nap.

Patent leather, as tanned to-day, is far more pliable and less likely to crack than ever before, but, in order to ensure its best service, it is wise to take certain precautions. Before putting on a pair of patent leather shoes, especially in cold weather, one should warm them in the hands or suspend them a few inches above a radiator for a minute or two. After doing this, it would be well to wear the shoes in the house before going out into the cold, so that the foot warmth, having penetrated the leather, could help it to endure the sudden change of temperature. An oil, such as castor-oil or olive-oil, if regularly applied, serves as a successful polish and helps to preserve the leather. Any of the several neutral cream polishes also are good.

The best way to remove grease-spots from leathers in general is to employ any one of the non-inflammable quick-cleaning fluids. A small quantity is applied directly on the grease-spot, and the spot gently rubbed from all sides with a soft cloth to absorb the cleaner, as well as the grease.

For fabric shoes, such as linen, pongee, or shantung, benzine, naphtha, or any of the quick-cleaning fluids are very good. Plain art gum rubbed vigorously over them also is effective. For woven straw shoes, such as Panama or any of the novelty straws, art gum or ivory soap and a little water are excellent cleaners. When using soap and water, care should be exercised not to get the shoes too wet.

For evening slippers of plain crêpe de Chine or satin, art gum successfully removes loose surface dirt. Benzine or one of the cleaning fluids will eradicate the more serious spots. It is well to apply it to the whole shoe, so as not to leave a ring. There are many good preparations for restoring the lustre to tarnished metal brocade slippers.

If one's shoes have been caught in the rain, they should be dried at room temperature and not on a radiator or in front of a fireplace, for rapidly dried leather is very likely to crack.

PARIS AGREES WITH VOGUE

(Continued from page 152)

faithful clients for many seasons. Many variations in different leathers are made on this precious last: pumps—with or without a strap—, Oxfords, and sandals. The important thing is for the cut to fit the instep and the arch of the foot.

Black patent leather is as popular as ever, and, of course, suède, kid, and even lizard are classics. Oxfords made of lizard with faint markings are worn by a few smart women, as well as crocodile in dark colours. Sea-kid, a shark-like leather, is the novelty of the season.

Pumps seem to be the general rule; next in favour comes the one-strap shoe. The two-strap shoes are really used only by women who need support. The sabot cut is appearing again, and shoemakers believe that it is coming into popularity this summer. In general, decoration is very slight, either narrow incrustations or narrow perforated bands. If leathers are to be smartly combined, one leather must always be used in very small quantities, or else both materials must frankly be used in equal quantities. Black, brown, navy-blue, and beige are smarter than grey.

For the evening, the smartest shoes are made of the same fabric as the dress. Crêpe de Chine, satin, crêpe romain, and crêpe satin are very much used, with only the narrowest piping of silver, if any. Madame Revel has some beautiful evening pumps of white suède with silver pipings, and Perugia is having success with his pumps of *veau velours*, which has less of a bloom than suède, although it has the same lovely velvety quality. The colours for evening shoes are countless, since nearly every pair of shoes either matches the dress itself or echoes a colour accent on the dress.

Gloves are gradually being worn more and more in the evening. Madame Letellier and her sister, Madame de San Martino, Lady Mendl, Mrs. Havemeyer, and Madame de Segonzac have championed this mode for some time. Long gloves of cream suède are sometimes worn elbow length, sometimes wrinkled at the wrist just beneath the white, green, and red bracelets.

For evening, lamé bags with onyx and diamond clasps and black, white, or beige faille bags with coral, jade, and diamond clasps are very lovely. During the day, smart bags are, of course, still a detail of the ensemble, like the hat, belt, and shoes. The smartest bags are in black because the smartest women still wear quantities of black.

One thing is certain: heads are still small and sophisticated. The shape of the head must be evident, and what wave there is, is always at the ends of the hair, never at the roots. The less wave, the better. Hair brushed on the bias in the back still gives the head a moulded look that is very becoming.

It is fascinating to see how the same dress, if it is a great success and therefore bound to be seen many times before the autumn, assumes totally different aspects when worn by women of widely divergent personalities. It is a question whether it is the dress that influences the wearer's type or her personality that alters the character of the dress. Individuality is the secret of true chic, for a dress, no matter how intrinsically beautiful, only wakes to life and warmth when worn by a woman whose knowledge includes not only a sense of colour, proportion, and lines, but who governs her choice according to the life she leads and completes her appearance by a fitting choice of accessories.

Genuine Oriental Pearls

ANNIVERSARY NECKLACES

A Treasure that Increases with the Years

Preserve the cherished memories of your little girl's journey through the years with an ANNIVERSARY NECKLACE of *Genuine* pearls. Starting with a strand of three or more pearls, each birthday will bring an imperishable memento in the addition of pearls of highest quality . . . Picture her grown into womanhood wearing a superb, completed necklace—a treasure made priceless because of its glorious sentiment.

An ANNIVERSARY NECKLACE is truly "the gift that becomes an Heirloom". Ideal as a gift for graduation.

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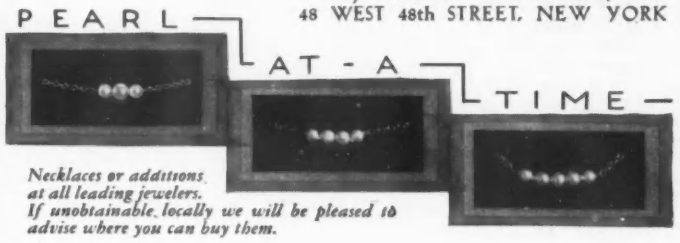

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Crystal Clear—Easy to Apply—Quick-Drying—Immediately Effective—Stainless—and Lasting! MAY BE USED AT ANY TIME! *No irksome precautions!* IN-NO-SCENT *dries almost instantly.* It safely checks perspiration and completely eliminates all offending odors.

Its Quick-Drying Characteristic Permits Hurried Use in Any Emergency. Think What This Means to You!

IN-NO-SCENT is sold at Toiletry Departments; but if your favorite store cannot supply you, and you would like to experience complete deodorant satisfaction without delay, mail dollar bill to address below. The large, attractive bottle of IN-NO-SCENT will be forwarded immediately. Please mention the name of the firm from whom you usually buy your toiletries.

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When Guests Are Coming—

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Exquise . . . This masterpiece of Customode footwear looks cool — feels cool — *is* cool.

It is fashioned by hand of panama straw and a contrasting shade of kid.

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Model 17 Chris-Craft 28-ft. Custom-Runabout, 11 passengers, 40 miles per hour, $4675

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THE WOMAN'S REASON

(Continued from page 56)

of excellence. No car can give the woman driver more complete satisfaction than the Packard. It has tremendous power, a new easy-driving feature of special twin shock-absorbers, which obviates all motoring fatigue, a responsive wheel, and good looks that are not dependent on every veering of the wind of fashion. Yet, the Packard, with body styles that change little from year to year, has acquired a new grace this season, just as all our Paris frocks are cut with a new feeling. The claret coloured four-passenger sports phaeton with a cowl, second wind-shield, and long, slim stream-lines, is a car for the girl who wants to give others a lift if she chooses; the black convertible coupé trimmed in dull jade or the super-chic eggshell with beige canvas top is a car for two, with an ample rumble for those excluded from the intimacy of the front compartment.

In its own field long inimitable and a byword for economy and rugged wearing qualities, lo and behold the virtuous Ford blossoms this spring like a débutante from the dull chrysalis of previous years. For the clever young woman with a limited income or the vastly rich who like a small fleet of cars, one for every guest, always waiting in the garage, the two-seater coupé in palest yellow trimmed with black and a natural canvas convertible top can not be beaten.

Although more suitable for autumn than summer, the new Ford town car is extremely smart and amusing, with two men on the box and a chow dog glaring at any who dare mock its diminutive, but unquestionable elegance. The Ford station wagon has become a necessity to most country houses for utility and sports duty.

A SMART ROLL-CALL

One must not forget the Auburn, which has broken out in a line of bodies that are the snappiest in America. We feel these designs are like the exaggerated Patou fitted chiffon, very chic and almost irresistible to some types of young women.

Du Pont and Stutz are sporting cars for the girl who wants to get there in a hurry. They suggest Peal boots, polo coats, hunting-flasks, and the open country.

Studebaker, too, is attracting the attention of the woman who drives. Beauty, style, and utility have been combined in it.

Cadillac and Pierce Arrow and Packard, three reasons to be proud of American engineering and design, we repeat as suggestions for any one who wants a car that commands instant deference.

Rolls-Royce, of course! The very name sheds a glamour over its proud possessors.

Graham-Paige has great claims to beauty. I know one young man who gave a black and silver convertible coupé to his wife because she liked its looks and now borrows it back from her half the time, leaving his large and very expensive four-passenger phaeton of another make before the door. He claims to get better speed out of the coupé than from any car he has owned. It has four forward speeds, is easy to drive and very powerful for its price.

The air-cooled Franklin is a hardy perennial whose staunch supporters would never desert it for any other car. The Dodge is inexpensive, good-looking, and sturdy. The sports roadster is a perfect summer car for the beach or mountains. The Jordan, still colourful and excellent mechanically, was the first of all American cars to stress colour, line, and youthfulness. It was the old Jordan "Playboy," the favourite of the head of the firm, who composed all the advertisements himself, which started the fashion for sporty, casual cars, self-driven by bobbed-haired girls or young athletes.

The Buick is the most popular medium-priced car in the world. A veritable army of owners rise up and honour its reputation by loud praise. This year, attention has been concentrated on body lines with an extensive use of convex curves.

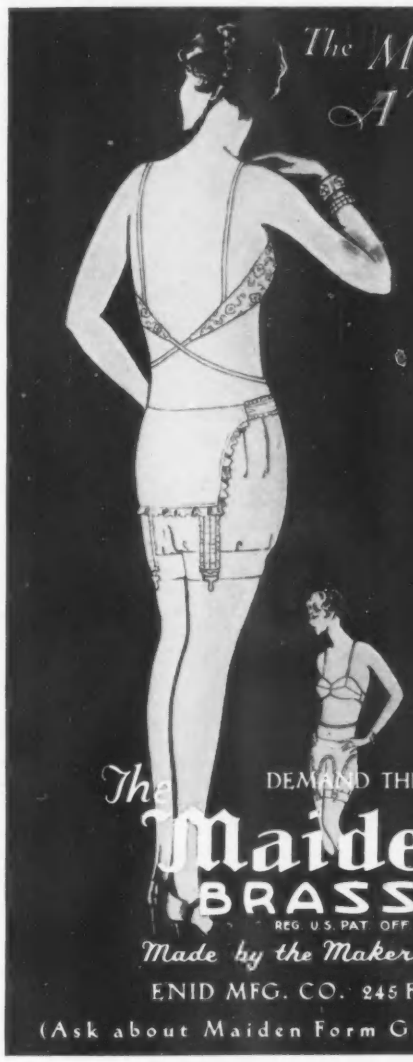
Mrs. William de Rham drives her own car, a Stutz. Mrs. Charles Howland Russell has one of the new Fords. Mrs. Condé Nast drives an Auburn. Miss Marian Gray prefers the Buick. Mrs. C. Oliver O'Donnell is interested in a new plane, a Sikorsky, and has no intention of giving up the delights of motor-boating. The Chris-Craft and Dodge Water-Cars cut the clear waters around Newport, Dark Harbour, and Long Island. Mrs. Frederic C. Church, junior, runs the former, as does her cousin, Bill Vanderbilt, and Mrs. Marion Eppley owns a third. Mrs. Raymond T. Baker wins race after race in her water-car, which is one of the fastest in the world. Mrs. Carroll Carstairs competes on both sides of the Atlantic at the wheel of her special speed-boat. Around Southampton Water and Cowes, two Gar Wood speedsters belonging to Graham-White and another owned by Lord Louis Mountbatten are often run by Lady Louis or Miss Ethel Levey.

MORE SPEED!

Mr. Jock Whitney has a special amphibian that will cause envy in many a breast and probably lead his feminine friends and acquaintances to follow suit by owning their own plane.

Life takes on a new tang at the wheel of your personal car, or boat, or plane. Women are in this game now to stay! So send the chauffeur home in the summer evenings and drive yourself, free of that guilty feeling that, if you stay late and enjoy the party, some unfortunate retainer must doze at the wheel until your summons. Drive your tired husband home from a broiling day on the street to dinner, where, on cool verandas, laughs and long cold drinks tinkle pleasantly. Even the most feminine foot, silver-shod by Ducerf-Scavini, now presses the accelerator. Everybody's doing it. Let's go!

June is on the wing. And most people are planning to take flight, also. The next Vogue, dated June 22 and called the Summer Travel issue, is devoted to the whys and wherefores of travel. Luggage, the badge of the smart journeyer, is given full attention; the lines and leathers and covers, the newest devices, its wearability, its chic are matters for the consideration that is given it in this number. And clothes! In this Vogue, clothes according to climate, what to take here, there, and everywhere, are also a feature explained in detail and illustration



The Maidenette Decolette
A 'Brassiere Invisible'

the makers of the famous Maiden Form Brassiere present this newest creation to meet the need of 'a brassiere invisible' for the most extreme of evening fashions. Slender ribbon bands button in front and give delicate firmness to the unique triangular pocket design by which the Maidenette Brassiere achieves its gentle uplift support.

That modern women have eagerly welcomed this new Maiden Form creation is only another example of the remarkable popularity of the entire Maiden Form line . . . in which there is a brassiere for every type.

Sold Everywhere

DEMAND THIS LABEL

The Maidenette BRASSIERE

REG. U.S. PAT. OFF. NOV. 8, 1927

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(Ask about Maiden Form Girdles and Garter Belts)

There is only one right way

to remove cold cream

Rub it off...Not in

YOU use cold cream for the purpose of cleansing the skin, but often you accomplish just the opposite result. Towels are harsh from laundering. Old pieces of soiled cloth cannot help but carry thousands of germs. The only germ-free way to remove cold cream is to use an absorbent tissue, Kleenex—hygienic, handkerchief-fine—made expressly for the purpose of protecting and beautifying the skin.

Blackheads, pimples, sallowness, are the forerunners of even greater skin troubles. Kleenex, by hygienic cleansing of the skin, keeps the pores free of germs and beauty-destroying secretions. Use it once, then discard it like paper. It costs just a few cents a day.

Do you already use Kleenex? If not, send for a sample package now and try it. Notice the difference in your laundry bills. Then you'll never again be without it.

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Every Sommers Shoe
Is Designed to Make
The Foot Look Smaller

VIVACE...was designed and fashioned by hand, in Paris, by Bentivegna, the famous bootier, *exclusively for Sommers*. This alluring shoe has an effective side-line formed by a coil of snakeskin. Patent trimmed with beige python or patent trimmed with eggshell patent.

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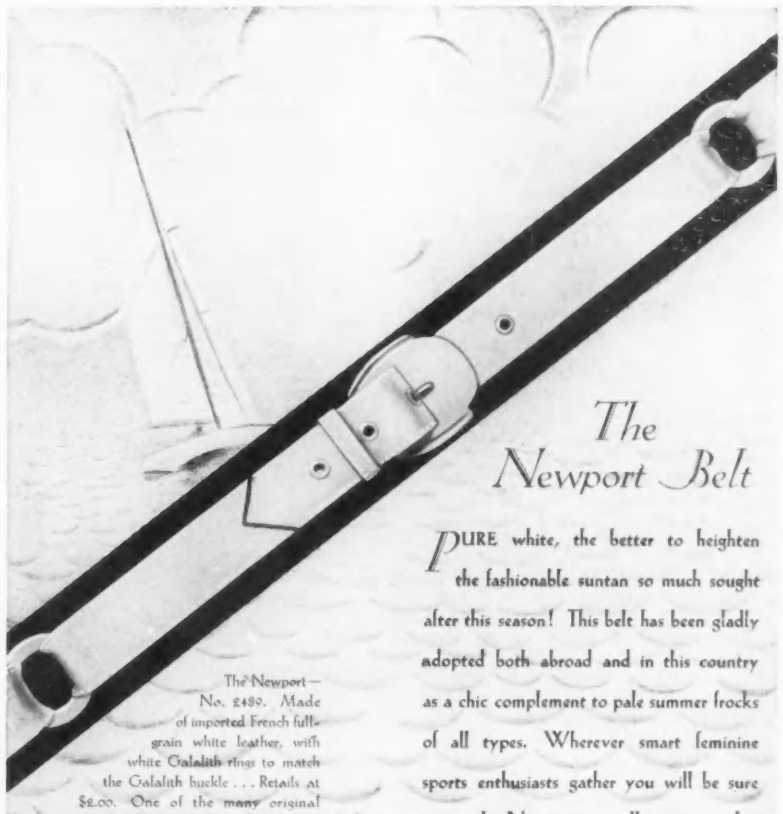

The Newport Belt

PURE white, the better to heighten the fashionable suntan so much sought after this season! This belt has been gladly adopted both abroad and in this country as a chic complement to pale summer frocks of all types. Wherever smart feminine sports enthusiasts gather you will be sure to see the Newport as well as many other popular white models by Slote & Klein.

The Newport—No. 2489. Made of imported French full-grain white leather, with white Galalith rings to match the Galalith buckle . . . Retails at $2.00. One of the many original designs by Slote & Klein, shown in leading stores everywhere and identified by the S&K trademark.

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The world's largest producers of women's and children's belts

To dine at Europe's famous restaurants . . .

Go to the Inn of William the Conqueror for that particular *poulet* and that particular trout from the fresh water tank . . . to Deux Perdrix in Dijon for partridge or escargots to your heart's content . . . to the Colombe d'Or at St. Paul du Var, if it's having its usual miraculous way with lobsters.

En route to Europe you need not suffer impatience. Poulet Metternich à la Cunard suggests that M'sieu Paul, domiciled between Cabourg and Deauville, may be a plural gentleman... And Homard Cardinal, although it may make you homesick for St. Paul du Var, consoles you, because it is another Cunard specialty . . . and because you enjoy it in delightful company on the shortest way over to Europe's particularly famous restaurants.

TO FRANCE AND ENGLAND

MAURETANIA June 12 · June 29 · July 24
AQUITANIA June 19 · July 7 · July 31
BERENGARIA June 26 · July 16 · August 7

CUNARD LINE

See Your Local Agent

THE SHORTEST BRIDGE TO EUROPE

THE WHIMS AND WHYS

"And this Revival of the Chignon low
That fills the most of us with helpless Woe,
Ah, criticise it Softly! for who knows
What long-necked Peeress had to wear it so!"

JOSEPHINE DASKAM BACON

FASHION and Fortune may both be said to move in a mysterious way, but the former, unlike the latter, is susceptible to influence, as one may learn on a little study. The apparent whims and fancies of the mode are often the result of some lovely lady's strong personal predilection, and many a style has been the result of meek imitation on the part of others.

Personal predilection, we said, but really, this predilection may be either simple vanity or an all-too-apparent necessity. In other words, an eagerness to display to advantage or to conceal artfully is the cause of any number of fashions, followed willy-nilly by less original and authoritative women.

MASCULINE CONCEIT

History is full of such examples. Even masculine costume was influenced in this way, for we learn that the curious and fantastically shaped shoe toes, so suggestive of mediæval times, were introduced in the eleventh century by one Fulk Rechin, who used them as a means to hide—oh, unromantic reason!—the great bunions on his toes! Perhaps, the gentlemen of the period were all similarly afflicted. At any rate, that type of shoe persisted in one form and another down to the time of the Tudors. Then, Henry the Eighth, proud of his great breadth of shoulder, wore clothes that accentuated this to an amazing extent. A courtier at this date was almost as broad as he was long, and those who were not of the same heavy build as the king relied on paddings and puffings to counterfeit this greatly desired bulk. In Warwick Castle is a famous portrait by Holbein of the much-married monarch, looking properly bluff and gaily apparelled, which has served as a model in the matters of costume and beard for the kings on playing-cards.

His daughter, the royal Elizabeth, dictated fashions according to her own tastes and very much according to her shape and colouring. Having auburn hair herself, she put brunettes in her black books, so that all women with any pretensions in dress had to be blond or Titian. If Nature had not blessed them with hair of the correct colouring, they resorted to dye or to wigs, and blondes were even more preferred then than in the twentieth century. Shakspere himself refers to the Dark Lady of the Sonnets as a "woman colour'd ill," which is, indeed, a hard description for a fascinating brunette.

Then, as she was thin and long-waisted, good Queen Bess had a pronounced preference for the long, tight, straight stomacher, so all her ladies, perforce, had to be similarly squeezed in order to be as much like their sovereign in shape as possible. Only a long-necked woman could wear a ruff with any comfort or distinction, but, with the royal approbation of the swan-like Elizabeth and her even lovelier neighbour, Marguerite de Valois, small wonder that it flourished in myriad forms in the latter part of the sixteenth century. And Marguerite's mother, the astute and scheming Catherine de' Medici, was not above creating a fashion that set her off to advantage. To her we owe the side-saddle, which she favoured because it gave her an excellent chance to display her well-shaped legs.

Royal ladies were not aways able to enforce their wills without some difficulty. One reason given for the unpopularity of the ill-fated Marie Antoinette at the French court was that she did away with the high-waisted hoop, preferring the long, pointed bodice. The fair but frail ladies who had found the first style a convenient method of concealing a multitude of sins, were furious at the unwelcome change and never forgave the lovely Austrian for her introduction of the less charitable fashion.

The influence of the slim, pale Josephine on the mode is almost too famous to mention. Certainly, it was her own lack of colour that forced her to rouge heavily, and Napoleon, even after his great passion for her had waned, always admired and even required the use of paint at court. "Rouge, Madame! More rouge!" he is said to have remarked loudly to some lady in waiting, and we have no doubt she obeyed.

Louise of Prussia, his unfortunate opponent in statecraft, maintained her position better as a pretty and fashionable woman by skilfully employing a floating scarf to conceal her unwelcome fulness of neck.

CONCEALED AND REVEALED

In more recent times, the Empress Eugénie, taking a lesson from the eighteenth century, revived the hoop to conceal the fact of her pregnancy and, finding the fashion a flattering one even when there was no excuse for its being, supported it during the extent of her reign. Queen Victoria, being blessed with superb neck and arms, ordained low-cut court dresses, even though many a peeress was forced to shiver miserably for hours in her carriage or in draughty halls during the long waits that a drawing-room entails.

In the present day, who knows how many current details of the mode are the result of some touch of accidental vanity? The story of the smart woman who hastily tied a handkerchief around her wrist to conceal a cut is too well known to bear repetition. Although royalty is less arbitrary in its rulings than formerly, there are any number of uncrowned queens who know how to sway fashion to suit themselves and, after the manner of the new beauty, play up their very faults so cleverly that the rest of the world, as always, copies them with artless and heartfelt admiration.

M. B. C.

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vivid
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collected in book form with a foreword by Frank Crowninshield

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The stories are sometimes amusing, sometimes macabre, always modern, always sophisticated . . . they will give you a thrill whether you read for plot, or character, or style.

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Palm Beach Suits of dark gray cloth. Cool and comfortable. Guaranteed washable. $19.50. Cap $3.50. Duster $19.50.

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Send for Booklet Chart and Measure Form. Shows what the well-groomed chauffeur and butler should wear. Easy to order by mail.

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A National Service for the purchase of FINE LINENS AND LACES is offered through personal calls or by mail to those who appreciate the carefully-selected productions which have won such an enviable reputation for "CHICAGO'S ORIGINAL LINEN STORE."
J. J. Litwinsky
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A whizzing cone gets ALL the *Orange Juice*

. . . . a glass or gallon ready in a jiffy . . . . .

SUNKIST Junior Fruit Juice Extractor is presented and guaranteed by the California Fruit Growers Exchange for fast, satisfying, home service extracting Orange and Lemon Juice. Strong and handsome, this *proved* Extractor stands 10 inches high and weighs 6 lbs. Only two instantly removable parts to clean under faucet.

Sunkist Junior Electric JUICE Extractor

Sunkist Junior absolutely solves the home fresh fruit drinks problem. You get *more juice* from Oranges and Lemons, *plus* time and labor saved—*and minus* the usual mussiness. For breakfast Orange Juice, for Lemon Ade, for the punch, Sunkist Junior is a happy hit. In fact, folks call it "the life of the party," whatever that means.

Here is a perfect, sightly piece of mechanism, *tried and proved* to do a great job at all hours of the day—*and night*. It's so popular with all ages in the family that keen competition is always in order as to who wins operating honors!

Sunkist Junior is on sale at department, hardware and electrical goods stores. If your dealer cannot supply you, mail the coupon together with money order for $14.95 (Canada $19.95) to our distribution office *nearest your home*. Shipment by return mail, carriage prepaid.

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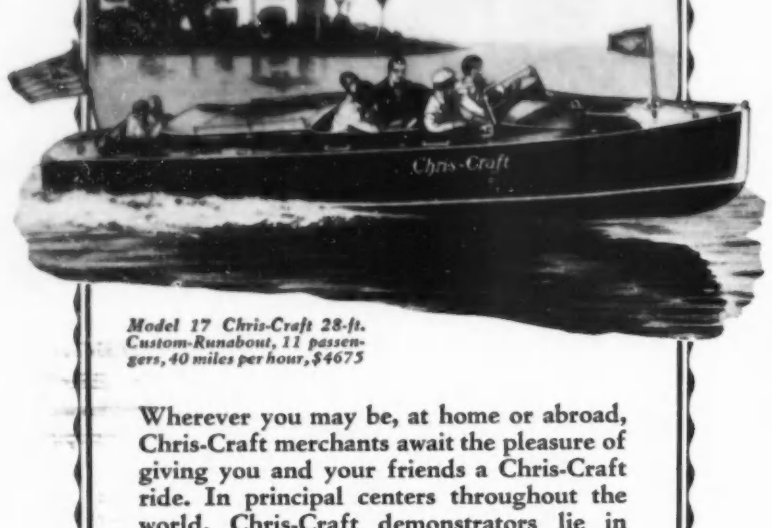

Model 17 Chris-Craft 28-ft. Custom-Runabout, 11 passengers, 40 miles per hour, $4675

Wherever you may be, at home or abroad, Chris-Craft merchants await the pleasure of giving you and your friends a Chris-Craft ride. In principal centers throughout the world, Chris-Craft demonstrators lie in the water awaiting only the touch of the starter button to unfold for you a remarkable experience in water motoring.

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World's Largest Builders of All-Mahogany Motor Boats

Runabouts - Sedans - Commuters - Cruisers
18 Models 22 to 38 feet 30 to 45 Miles an Hour
82 to 225 Horsepower 8 to 26 Passengers
$2235 to $15,000

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THE WOMAN'S REASON

(Continued from page 56)

of excellence. No car can give the woman driver more complete satisfaction than the Packard. It has tremendous power, a new easy-driving feature of special twin shock-absorbers, which obviates all motoring fatigue, a responsive wheel, and good looks that are not dependent on every veering of the wind of fashion. Yet, the Packard, with body styles that change little from year to year, has acquired a new grace this season, just as all our Paris frocks are cut with a new feeling. The claret coloured four-passenger sports phaeton with a cowl, second wind-shield, and long, slim stream-lines, is a car for the girl who wants to give others a lift if she chooses; the black convertible coupé trimmed in dull jade or the super-chic eggshell with beige canvas top is a car for two, with an ample rumble for those excluded from the intimacy of the front compartment.

In its own field long inimitable and a byword for economy and rugged wearing qualities, lo and behold the virtuous Ford blossoms this spring like a débutante from the dull chrysalis of previous years. For the clever young woman with a limited income or the vastly rich who like a small fleet of cars, one for every guest, always waiting in the garage, the two-seater coupé in palest yellow trimmed with black and a natural canvas convertible top can not be beaten.

Although more suitable for autumn than summer, the new Ford town car is extremely smart and amusing, with two men on the box and a chow dog glaring at any who dare mock its diminutive, but unquestionable elegance. The Ford station wagon has become a necessity to most country houses for utility and sports duty.

A SMART ROLL-CALL

One must not forget the Auburn, which has broken out in a line of bodies that are the snappiest in America. We feel these designs are like the exaggerated Patou fitted chiffon, very chic and almost irresistible to some types of young women.

Du Pont and Stutz are sporting cars for the girl who wants to get there in a hurry. They suggest Peal boots, polo coats, hunting-flasks, and the open country.

Studebaker, too, is attracting the attention of the woman who drives. Beauty, style, and utility have been combined in it.

Cadillac and Pierce Arrow and Packard, three reasons to be proud of American engineering and design, we repeat as suggestions for any one who wants a car that commands instant deference.

Rolls-Royce, of course! The very name sheds a glamour over its proud possessors.

Graham-Paige has great claims to beauty. I know one young man who gave a black and silver convertible coupé to his wife because she liked its looks and now borrows it back from her half the time, leaving his large and very expensive four-passenger phaeton of another make before the door. He claims to get better speed out of the coupé than from any car he has owned. It has four forward speeds, is easy to drive and very powerful for its price.

The air-cooled Franklin is a hardy perennial whose staunch supporters would never desert it for any other car. The Dodge is inexpensive, good-looking, and sturdy. The sports roadster is a perfect summer car for the beach or mountains. The Jordan, still colourful and excellent mechanically, was the first of all American cars to stress colour, line, and youthfulness. It was the old Jordan "Playboy," the favourite of the head of the firm, who composed all the advertisements himself, which started the fashion for sporty, casual cars, self-driven by bobbed-haired girls or young athletes.

The Buick is the most popular medium-priced car in the world. A veritable army of owners rise up and honour its reputation by loud praise. This year, attention has been concentrated on body lines with an extensive use of convex curves.

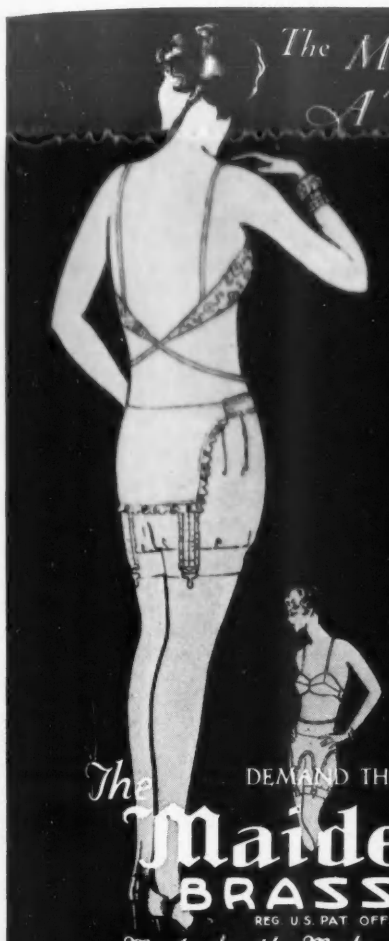
Mrs. William de Rham drives her own car, a Stutz. Mrs. Charles Howland Russell has one of the new Fords. Mrs. Condé Nast drives an Auburn. Miss Marian Gray prefers the Buick. Mrs. C. Oliver O'Donnell is interested in a new plane, a Sikorsky, and has no intention of giving up the delights of motor-boating. The Chris-Craft and Dodge Water-Cars cut the clear waters around Newport, Dark Harbour, and Long Island. Mrs. Frederic C. Church, junior, runs the former, as does her cousin, Bill Vanderbilt, and Mrs. Marion Eppley owns a third. Mrs. Raymond T. Baker wins race after race in her water-car, which is one of the fastest in the world. Mrs. Carroll Carstairs competes on both sides of the Atlantic at the wheel of her special speed-boat. Around Southampton Water and Cowes, two Gar Wood speedsters belonging to Graham-White and another owned by Lord Louis Mountbatten are often run by Lady Louis or Miss Ethel Levey.

MORE SPEED!

Mr. Jock Whitney has a special amphibian that will cause envy in many a breast and probably lead his feminine friends and acquaintances to follow suit by owning their own plane.

Life takes on a new tang at the wheel of your personal car, or boat, or plane. Women are in this game now to stay! So send the chauffeur home in the summer evenings and drive yourself, free of that guilty feeling that, if you stay late and enjoy the party, some unfortunate retainer must doze at the wheel until your summons. Drive your tired husband home from a broiling day on the street to dinner, where, on cool verandas, laughs and long cold drinks tinkle pleasantly. Even the most feminine foot, silver-shod by Ducerf-Scavini, now presses the accelerator. Everybody's doing it. Let's go!

June is on the wing. And most people are planning to take flight, also. The next Vogue, dated June 22 and called the Summer Travel issue, is devoted to the whys and wherefores of travel. Luggage, the badge of the smart journeyer, is given full attention; the lines and leathers and covers, the newest devices, its wearability, its chic are matters for the consideration that is given it in this number. And clothes! In this Vogue, clothes according to climate, what to take here, there, and everywhere, are also a feature explained in detail and illustration



The Maidenette Decolette
A 'Brassiere Invisible'

the makers of the famous Maiden Form Brassiere present this newest creation to meet the need of 'a brassiere invisible' for the most extreme of evening fashions. Slender ribbon bands button in front and give delicate firmness to the unique triangular pocket design by which the Maidenette Brassiere achieves its gentle uplift support.

That modern women have eagerly welcomed this new Maiden Form creation is only another example of the remarkable popularity of the entire Maiden Form line . . . in which there is a brassiere for every type.

Sold Everywhere

DEMAND THIS LABEL

The Maidenette BRASSIERE

REG U.S. PAT OFF NOV 6, 1927

Made by the Makers of "Maiden Form"

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(Ask about Maiden Form Girdles and Garter Belts)

There is only one right way

to remove cold cream

Rub it off...Not in

You use cold cream for the purpose of cleansing the skin, but often you accomplish just the opposite result. Towels are harsh from laundering. Old pieces of soiled cloth cannot help but carry thousands of germs. The only germ-free way to remove cold cream is to use an absorbent tissue, Kleenex—hygienic, handkerchief-fine—made expressly for the purpose of protecting and beautifying the skin.

Blackheads, pimples, sallowness, are the forerunners of even greater skin troubles. Kleenex, by hygienic cleansing of the skin, keeps the pores free of germs and beauty-destroying secretions. Use it once, then discard it like paper. It costs just a few cents a day.

Do you already use Kleenex? If not, send for a sample package now and try it. Notice the difference in your laundry bills. Then you'll never again be without it.

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Kleenex
Cleansing Tissues

CONFIDENTIAL
Every Sommers Shoe
Is Designed to Make
The Foot Look Smaller

VIVACE...was designed and fashioned by hand, in Paris, by Bentivegna, the famous bootier, *exclusively for Sommers*. This alluring shoe has an effective side-line formed by a coil of snakeskin. Patent trimmed with beige python or patent trimmed with eggshell patent.

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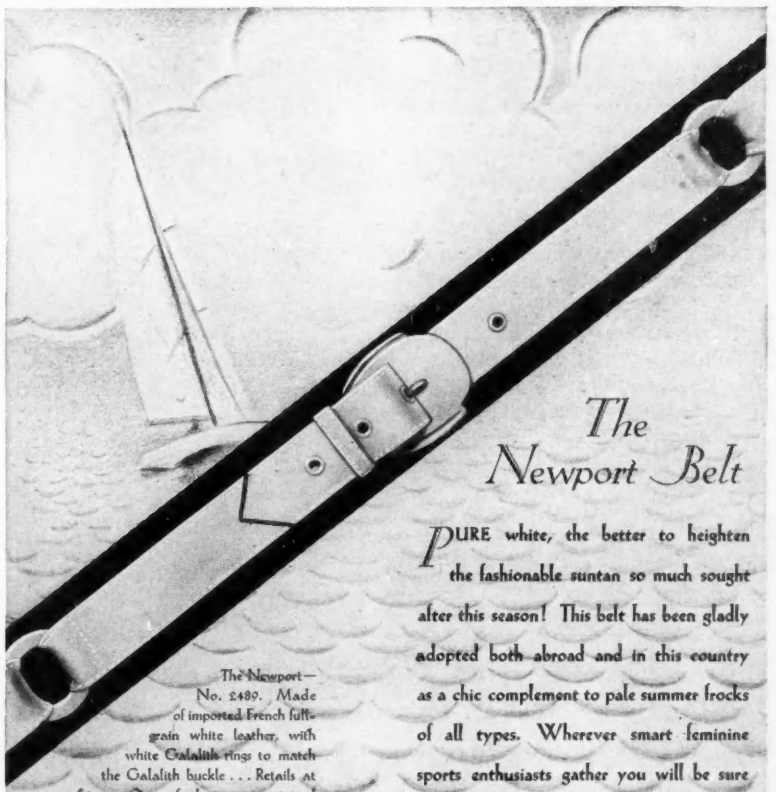

The Newport—No. 2489. Made of imported French full-grain white leather, with white Galalith rings to match the Galalith buckle . . . Retails at $2.00. One of the many original designs by Slote & Klein, shown in leading stores everywhere and identified by the SK trademark.

The Newport Belt

PURE white, the better to heighten the fashionable suntan so much sought after this season! This belt has been gladly adopted both abroad and in this country as a chic complement to pale summer frocks of all types. Wherever smart feminine sports enthusiasts gather you will be sure to see the Newport as well as many other popular white models by Slote & Klein.

SLOTE & KLEIN, Inc.
Successors to Slote & Schaffer, makers of the famous SAS belts
49-53 East 21st Street (Wholesale Only) New York
The world's largest producers of women's and children's belts

To dine at Europe's famous restaurants . . .

Go to the Inn of William the Conqueror for that particular *poulet* and that particular trout from the fresh water tank . . . to Deux Perdrix in Dijon for partridge or escargots to your heart's content . . . to the Colombe d'Or at St. Paul du Var, if it's having its usual miraculous way with lobsters.

En route to Europe you need not suffer impatience. Poulet Metternich à la Cunard suggests that M'sieu Paul, domiciled between Cabourg and Deauville, may be a plural gentleman... And Homard Cardinal, although it may make you homesick for St. Paul du Var, consoles you, because it is another Cunard specialty . . . and because you enjoy it in delightful company on the shortest way over to Europe's particularly famous restaurants.

TO FRANCE AND ENGLAND

MAURETANIA June 12 · June 29 · July 24
AQUITANIA June 19 · July 7 · July 31
BERENGARIA June 26 · July 16 · August 7

CUNARD LINE

See Your Local Agent

THE SHORTEST BRIDGE TO EUROPE

THE WHIMS AND WHYS

"And this Revival of the Chignon low
That fills the most of us with helpless Woe,
Ah, criticise it Softly! for who knows
What long-necked Peeress had to wear it so!"

JOSEPHINE DASKAM BACON

FASHION and Fortune may both be said to move in a mysterious way, but the former, unlike the latter, is susceptible to influence, as one may learn on a little study. The apparent whims and fancies of the mode are often the result of some lovely lady's strong personal predilection, and many a style has been the result of meek imitation on the part of others.

Personal predilection, we said, but really, this predilection may be either simple vanity or an all-too-apparent necessity. In other words, an eagerness to display to advantage or to conceal artfully is the cause of any number of fashions, followed willy-nilly by less original and authoritative women.

MASCULINE CONCEIT

History is full of such examples. Even masculine costume was influenced in this way, for we learn that the curious and fantastically shaped shoe toes, so suggestive of mediæval times, were introduced in the eleventh century by one Fulk Rechin, who used them as a means to hide—oh, unromantic reason!—the great bunions on his toes! Perhaps, the gentlemen of the period were all similarly afflicted. At any rate, that type of shoe persisted in one form and another down to the time of the Tudors. Then, Henry the Eighth, proud of his great breadth of shoulder, wore clothes that accentuated this to an amazing extent. A courtier at this date was almost as broad as he was long, and those who were not of the same heavy build as the king relied on paddings and puffings to counterfeit this greatly desired bulk. In Warwick Castle is a famous portrait by Holbein of the much-married monarch, looking properly bluff and gaily apparelled, which has served as a model in the matters of costume and beard for the kings on playing-cards.

His daughter, the royal Elizabeth, dictated fashions according to her own tastes and very much according to her shape and colouring. Having auburn hair herself, she put brunettes in her black books, so that all women with any pretensions in dress had to be blond or Titian. If Nature had not blessed them with hair of the correct colouring, they resorted to dye or to wigs, and blondes were even more preferred then than in the twentieth century. Shakspere himself refers to the Dark Lady of the Sonnets as a "woman colour'd ill," which is, indeed, a hard description for a fascinating brunette.

Then, as she was thin and long-waisted, good Queen Bess had a pronounced preference for the long, tight, straight stomacher, so all her ladies, perforce, had to be similarly squeezed in order to be as much like their sovereign in shape as possible. Only a long-necked woman could wear a ruff with any comfort or distinction, but, with the royal approbation of the swan-like Elizabeth and her even lovelier neighbour, Marguerite de Valois, small wonder that it flourished in myriad forms in the latter part of the sixteenth century. And Marguerite's mother, the astute and scheming Catherine de' Medici, was not above creating a fashion that set her off to advantage. To her we owe the side-saddle, which she favoured because it gave her an excellent chance to display her well-shaped legs.

Royal ladies were not aways able to enforce their wills without some difficulty. One reason given for the unpopularity of the ill-fated Marie Antoinette at the French court was that she did away with the high-waisted hoop, preferring the long, pointed bodice. The fair but frail ladies who had found the first style a convenient method of concealing a multitude of sins, were furious at the unwelcome change and never forgave the lovely Austrian for her introduction of the less charitable fashion.

The influence of the slim, pale Josephine on the mode is almost too famous to mention. Certainly, it was her own lack of colour that forced her to rouge heavily, and Napoleon, even after his great passion for her had waned, always admired and even required the use of paint at court. "Rouge, Madame! More rouge!" he is said to have remarked loudly to some lady in waiting, and we have no doubt she obeyed.

Louise of Prussia, his unfortunate opponent in statecraft, maintained her position better as a pretty and fashionable woman by skilfully employing a floating scarf to conceal her unwelcome fulness of neck.

CONCEALED AND REVEALED

In more recent times, the Empress Eugénie, taking a lesson from the eighteenth century, revived the hoop to conceal the fact of her pregnancy and, finding the fashion a flattering one even when there was no excuse for its being, supported it during the extent of her reign. Queen Victoria, being blessed with superb neck and arms, ordained low-cut court dresses, even though many a peeress was forced to shiver miserably for hours in her carriage or in draughty halls during the long waits that a drawing-room entails.

In the present day, who knows how many current details of the mode are the result of some touch of accidental vanity? The story of the smart woman who hastily tied a handkerchief around her wrist to conceal a cut is too well known to bear repetition. Although royalty is less arbitrary in its rulings than formerly, there are any number of uncrowned queens who know how to sway fashion to suit themselves and, after the manner of the new beauty, play up their very faults so cleverly that the rest of the world, as always, copies them with artless and heartfelt admiration.

M. H. C.

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Here is a perfect, sightly piece of mechanism, *tried and proved* to do a great job at all hours of the day—*and night*. It's so popular with all ages in the family that keen competition is always in order as to who wins operating honors!

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Mild as May

MARLBORO

PHILIP MORRIS & CO. LTD. INC. NEW YORK

Lynn Fontanne designed the mule at the top of the sketch, with a motif to match the slipper fourth from the top. The sandal, shown next to the top, was designed by Sally Farnham and shows her sculptor's skill. The third slipper, of shantung trimmed with pearly kid, was Miss Fontanne's inspiration, as were the pump and bag just below. The silver or gold stripes on the satin evening slipper next to the bottom, designed by Mrs. Farnham, make the foot look smaller. The same artist designed the walking shoe at the lower right, while Neysa McMein is responsible for the smart shoe beside it

SHOES FROM MACY

SHOES AND THE ARTIST

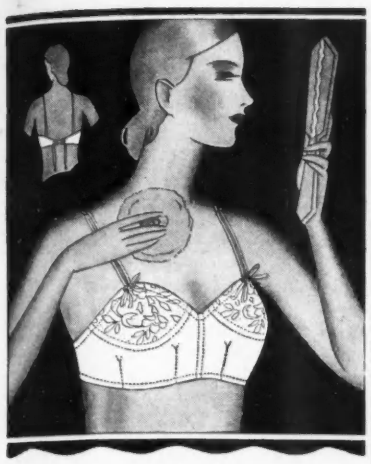
RECENTLY, three famous women have turned their attention to the matter of designing shoes—Neysa McMein, the artist; Sally Farnham, the sculptress; and Lynn Fontanne, the actress. Naturally, these three very different personalities have approached the problem from totally different angles. But all three have been extraordinarily successful, and the results, available from Macy, are shown in the accompanying sketch.

Miss Fontanne, in her new play, found that her back was presented to the audience a goodly portion of the time and that, in her own words, "the backs of shoes are usually deadly." Therefore, the slipper shown fourth from the top, repeating the toe motif at the back of the heel. This slipper is made of kid, with a bag to match, and also of crêpe de Chine for evening. A mule with the same motif is shown at the top of the group.

The slipper illustrated third from the top, also designed by Miss Fontanne, is of shantung trimmed with pearly kid in the form of a Maltese cross.

Mrs. Farnham considered the formation of the foot and ways of making it appear smaller—hence, the broken lines of gold or silver kid that stripe the satin evening slipper, shown fifth from the top, and the amber buckle and lizard insert on the walking shoe at the lower right. Still more apparent is the sculptress's hand in the Moroccan leather sandal illustrated next to the top, in which the foot appears in natural outline.

Miss McMein designed several excellent models, one of which is illustrated at the lower left. This is a walking shoe that combines the smartness of a solid leather heel with the comfort and flexibility of a turned sole. The artist's feeling for line and design is seen in the vamp insert, inspired by the moccasin, the strap-like perforations, and the unusual fringed effect. This practical, well-designed shoe is made in black, all-brown, brown-and-white, and black-and-white.



. . . *At Last* . . . a

Custom-Made Brassiere

that adds poise to your bearing, allows you to wear your sheerest and smartest evening gown or daytime costume with absolute confidence—a Brassiere that fits snugly, that is modeled to the figure, that has adjustable shoulder straps, with your choice of hook-back or lacers, made of crepe de chine, lace trimmed—or net trimmed with lace, if you prefer.

THE LADY FAIR, $2

Most popular of our line of Brassieres, comes in flesh, beige, and white; in sizes (and in-between sizes) 28, 30, 31, 32, 33 up to 46.

Complete your wardrobe with one or more of these beautiful Continental-Style Brassieres. If your favorite shop does not have the Daintee Line of Brassieres, tell us style, size and color wanted. Enclose $2 for each Lady Fair Brassiere you order. (Money refunded without question, if not satisfied.)

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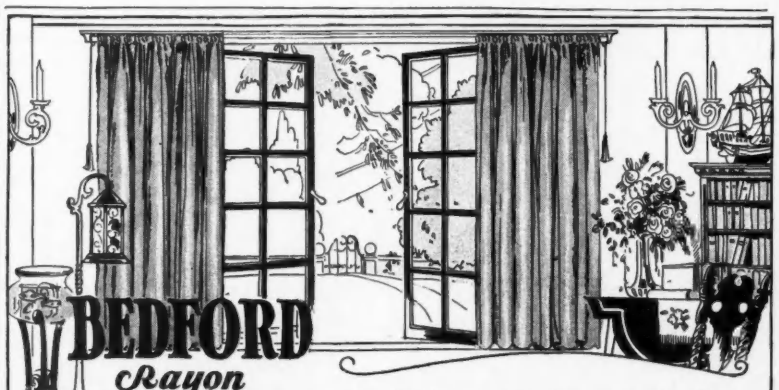

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